

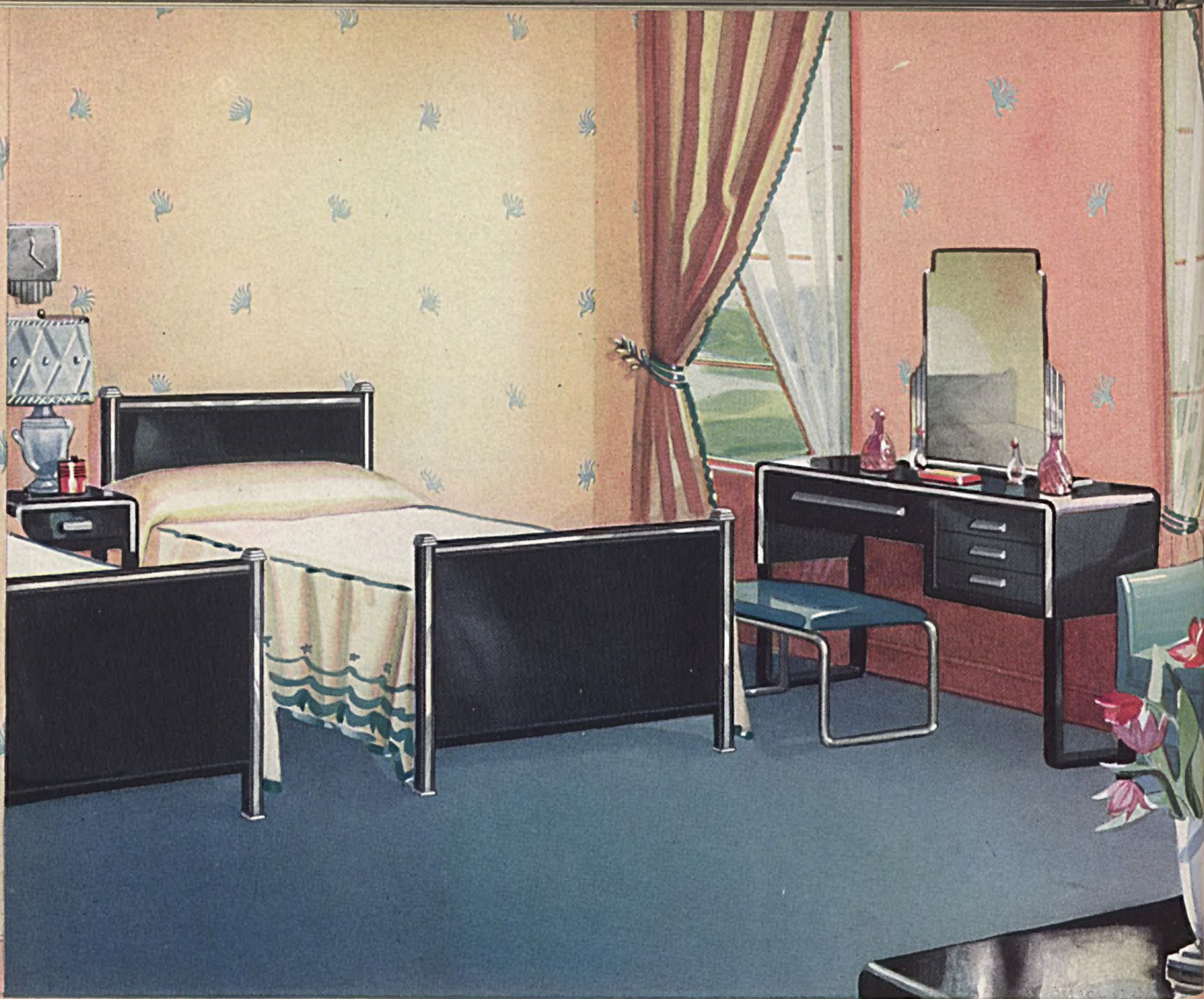
V O G U E

ADVANCE TRADE EDITION

See section opposite page 104



PARIS
FASHIONS
OCTOBER 1 1933
PRICE 35 CENTS



Design No. 16085 in black with white metal trim

New Charm for your Bedroom!

THESE LOVELY PIECES ARE OF SMOOTH SOFT-FINISHED METAL • IN BLACK OR GLOWING COLORS

● Aren't you beginning to *tire* of your bedroom? Does it seem as if you have had it that way for ages and ages? Then just see what one simple change will do for it! *New Beds!* A new vanity... Or a smart new dresser.

And the newest of the new! Made of smooth metal. In charming soft colors, or in black. With smart metal trim.

This metal furniture by Simmons fits into any bedroom, without change of your other furniture. And what a fresh new feeling it brings to your room!

If you are doing an entire room over, start with this new furniture and plan your room around it. Simmons makes it in eight colors—black, pea-

cock green, French grey, beige, coral, yellow and old ivory with Exposition-red or Exposition-green band. Each bed is in a slightly different style, with matching pieces to choose from—a charming night table, a novel vanity with bench, a nice roomy dresser, handsome chiffonier, mirror and chair.

This furniture has a new soft finish, virtually imperishable and is beautifully made to the last detail.

It is appropriate in any home, city apartment, country house or seashore cottage. In any climate, the drawers always fit—slide smoothly, noiselessly. The finish is practically peel-, chip- or crack-proof.

You can see it at leading furniture and department stores. Four-piece groups can be purchased for less than \$200, exclusive of any retail sales tax. (*All prices slightly higher west of Denver.*)



Design No. 16087 (left), in soft peacock green, accented by bands of gleaming white metal. Other pieces as described in the text.



Design No. 16088 (left), in French grey. Hand-grained front and back panels . . . white metal trim. Other pieces as described in the text.



SIMMONS

BEDS FURNITURE SPRINGS MATTRESSES

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



Silverware
Quality Through Generations

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS

LONDON



No expense spared
to gain luxurious beauty

YET YOU CAN HAVE THE SAME SMART CURTAINS THAT GRACE NEW YORK'S FAMOUS RITZ TOWER

In all the 1,481 windows of this fashionable and perfect apartment hotel only curtains of Quaker lace and net are used. They were chosen because they so charmingly fulfill today's distinguished mode—and not because they are costly. On the contrary Quaker curtains may be had for as little as \$1.50 a pair. Yet there are three additional reasons why the acknowledged preference everywhere is for Quaker curtains; their style, their variety, and their quality.

If You Have a Curtain Problem, Send for This Book

The first book published showing window curtaining problems as found in the best American homes and photographs of their solution. Twenty-four pages of the most helpful information ever assembled. Includes a variety of Quaker curtain styles. Sent for 10 cents, stamps or coin.

QUAKER LACE COMPANY, 330 FIFTH AVENUE, NEW YORK



Style... Lace and net curtains are the fashion today. Decorators and magazine editors recognize Quaker as the authority on correct styles in lace and net.

Variety: There are Quaker curtains designed for every type of window and to complement every decorative scheme.

Quality: Selected yarn, firmly tied knots, hand finish and rigid inspection—Quaker curtains are made to last.

Leading stores everywhere are displaying the new Quaker Fall curtains. A greater selection of styles and patterns than ever before.

THE RITZ TOWER
PARK AVE. at 57th STREET
New York, N. Y.

QUAKER *Lace and Net* CURTAINS



CORSETING THE NEW SILHOUETTE

AT BEST'S



WE'VE turned the clock back. As far as our figures are concerned, we're back in the days of curves and wasp waists and uplift bust lines. Paris couturiers have taken this new silhouette as the model for Fall fashions. To be smartly gowned this season, particular attention must be paid to the corsette or girdle, and the brassiere.

214—"Wasp waist" girdle in satin Lastex with innerpieces at waistline. Peach color. Sizes 26 to 31, 14- or 16-inch length, 10.95. Vette brassiere from Hollywood with uplift lines of French wired brassiere, peach or white . . . 2.00

215—Princesse corsette built up high under the bust line. Uplift brassiere top, low cut back. Peach color two-way stretch elastic. Sizes 34 to 40 . . . 8.95

216—Rubber girdle with reducing qualities. Cotton tricot covering, Talon fastening at side, two bones at front. Flesh color. Sizes 25 to 33, 14- or 16-inch length, 6.95. Maidenform long brassiere with side garters, in peach colored net. Sizes 34 to 42 . . . 2.50

217—Treo's Finesse Girdle with satin panels front and back, elastic at sides. Semi-hooked side model, tiny waistline bones. Peach color. Sizes 25 to 31, 12-, 14- or 16-inch length, 8.50. Maidenform "Dec-la-tay" brassiere in peach colored net with elastic across back. Sizes 32 to 36 . . . 1.50

218—New Vassarette corsette that pulls on like a glove. Tightly knit front and back panels, uplift bust section. Peach color. Sizes small, medium or large . . . 10.00

219—Vassar girdle with front and back knit panels of two-way stretch fabric. Sizes small, medium or large, 7.50. Brassiere in new medallion weave with uplift effect, pulls on without opening. Peach color. Sizes small, medium or large . . . 2.00

220—Carter's new boneless knitted two-way stretch pantie girdle with removable garters. For sports, daytime or evening. Peach color, sizes 24, 26 or 28, 7.50. Pull-on mesh brassiere with knit elastic band under bust. Peach color. Sizes 32, 34 or 36 . . . 1.25

221—Treo girdle of crepe de chine front and back panels and firm elastic sections at sides. Peach color. Sizes 25 to 31, 14-inch length, 4.95. "Gordon Uplift" brassiere of flesh colored net with evening back. Sizes 32, 34 or 36 . . . 1.25

222—Treo girdle of batiste and imported elastic. Talon fastening, removable bones. Specially good for narrow waistlines and to flatten backs. Peach color. Sizes 26 to 31, 14- or 16-inch length, 12.50. Bandeau of lace lined with net . . . 1.00

Best & Co.

Fifth Avenue at 35th Street

Garden City
East Orange

Mamaroneck
Brookline

Entire contents copyrighted by
Best & Co., Inc., 1933



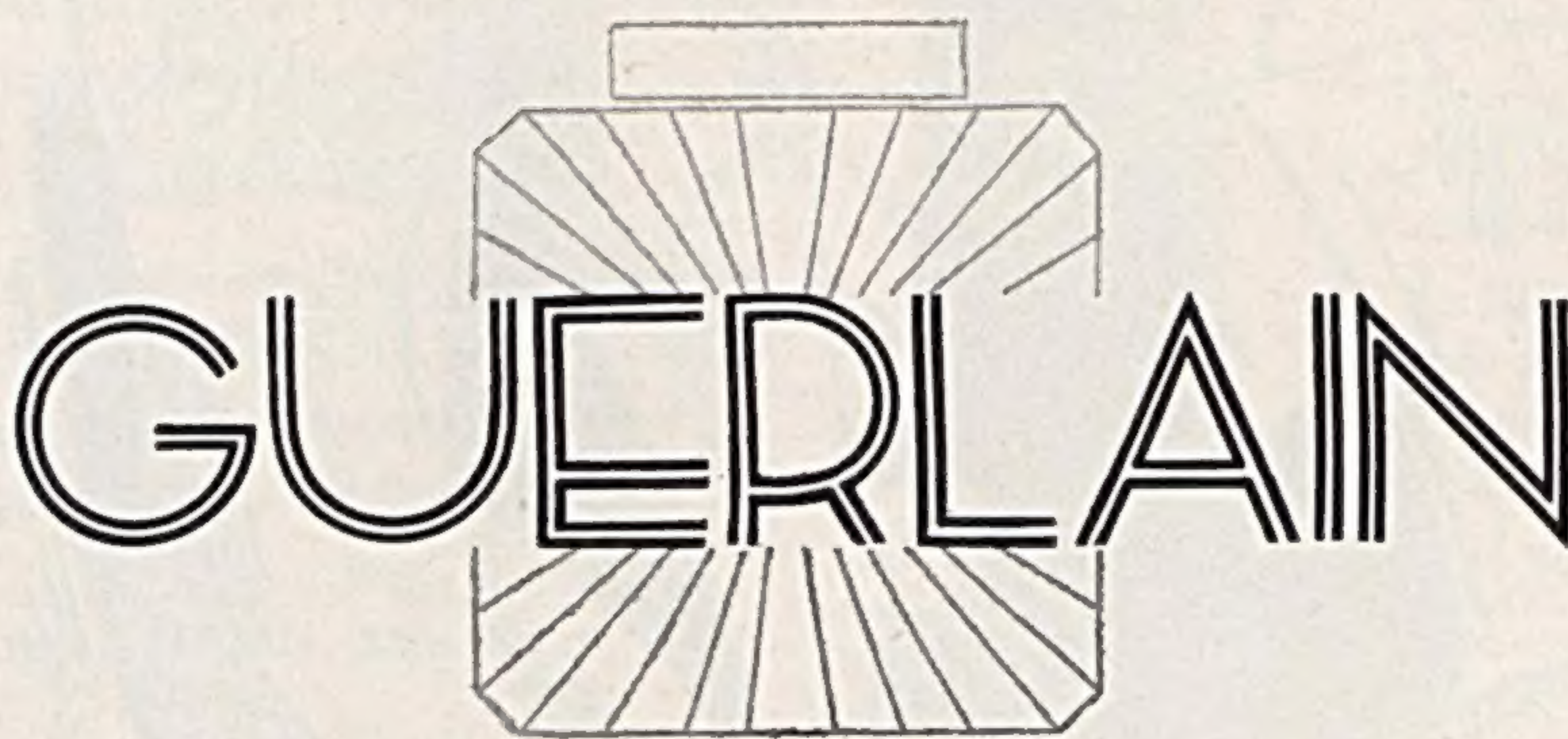
VOL DE NUIT

NIGHT
FLIGHT



Dorcy—53—

A NEW PERFUME
BY



WITH A MINK JABOT

an original design by

Bergdorf Goodman



Arthur O'Neill

Chins tucked into fur jabots are very smart this Fall... hence the fur unexpectedly posed on this evening gown of crushed chartreuse velvet. It has its own three-quarter coat, and may also be worn with a full-length mink wrap. One of the smart costumes for all occasions in the Bergdorf Goodman Fall Collection of made-to-order and ready-to-wear.

ON THE PLAZA • NEW YORK

BERGDORF
GOODMAN

FIFTH AVENUE AT 58TH STREET

You just know **the finer stores**
carry them

It would be folly for these beautiful stockings to be in any but the best stores. You expect to find McCallums at the finer store...just as you expect to find beautiful silver at Gorham...fine motor cars at Cadillac. What makes McCallums so especially beautiful? The gentlemen's agreement

on which they're made—a complete code of beauty from the spinning of the silk to the final inspection. We can't list all of the fine McCallum stores here...but there are almost a thousand. Vogue will send you the complete list upon request. Don't buy your Fall stockings till you see, particularly, McCallum's famous Ingrains in new distinctive costume colours. They're different!

McCALLUM
 STOCKINGS



You just know she wears them

BEST
 WOODWARD & LOthrop
 MANDEL BROTHERS
 JORDAN MARSH CO
 BONWIT TELLER &
 HUTZLER BROTHERS
 L. S. AYERS
 Gano-Downs Co
 DAVISON
 GUS MAYER CO
 TAYLOR CO

Jay-Thorpe

FIFTY-SEVENTH STREET, WEST, NEW YORK



LEE MILLER

Nothing can so confirm a woman's reputation for chic as a perfectly chosen town coat... We have gone to great lengths to make this the outstanding model of the season... A Jay-Thorpe original combining one of the new hairy texture woolens with that important fur—natural skunk. Observe the new "shrugged" line of the collar... the unmistakable chic of the whole effect. We commend it to our most critical clientele... 175.00

C O A T S A L O N N O W T H I R D F L O O R

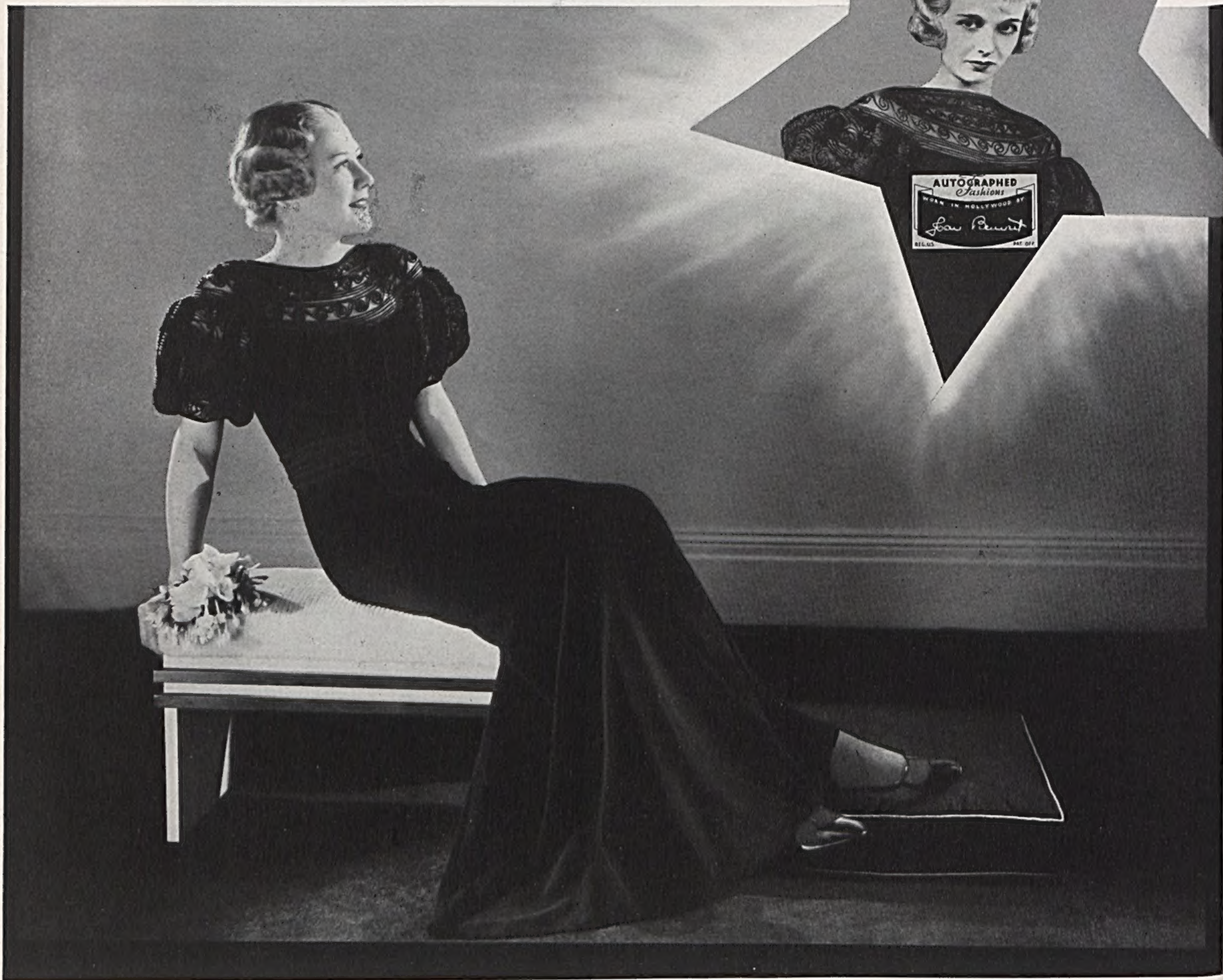
Du Pont Rayon IN *Autographed Fashions*

FEATURED FIRST BY

MARSHALL FIELD & COMPANY
CHICAGO

FRANKLIN SIMON
NEW YORK

STRAWBRIDGE & CLOTHIER
PHILADELPHIA



IN *Shangola* ☆ ☆ STAR of HOLLYWOOD FABRIC

What with all Paris gone movie-fashion mad, \$29.75 seems a mere nothing for this Joan Bennett frock—autographed and reproducing each rhythmic line. Its fabric is glamorous Shangola—looped like expensive uncut velvet, but more sheer—a young creation in Du Pont Rayon. Black net and soutache braid (you're in love with that) forms a filigree over white shoulders. It's divine in all black, Joan Bennett's choice. Sizes 12 to 20—Price \$29.75.

DU PONT RAYON COMPANY, EMPIRE STATE BUILDING, NEW YORK CITY





CLOTH COATS

—made with the same
care as JAECKEL FURS

Even during the past two years when expense was very very carefully scrutinized, Jaeckel made-to-order coats have found an ever increasing clientele. This year with a return to normal conditions coats of this type cannot fail to be more and more in demand. A made-to-order hand tailored coat costs more than other coats, but Jaeckel models like Jaeckel furs retain their lines and their beauty indefinitely. With the exception of our original models and our Paris models all our coats are made to individual order. A coat without fur costs 150.00 — the fur of course is extra.

JAECKEL

546 FIFTH AVENUE, NEW YORK

RUSSEKS
FURS OF
DISTINCTION



ARTHUR O'NEILL

**The Young Woman of Fashion
Chooses Russeks Furs . . .**

RUSSEKS

FIFTH AVENUE at 36TH STREET

Furs like jewels must be chosen with selective care and confidence in the establishment from which they are bought. Because for years, a Russeks label on a fur coat has been the hallmark of distinction, the synonym of reliability and a guarantee of true quality—young women of fashion for generations have chosen their furs at Russeks . . . We call your attention to our copy of Paquin's famous fur bordered coat in caracul trimmed with aigrette fox. Need we emphasize its distinction—its elegance—its importance? And it is only one of many.

GOLFLEX

AT B. ALTMAN & CO., NEW YORK; MARSHALL FIELD & CO., CHICAGO AND SMARTEST STORES EVERYWHERE



Color contrast is news. So we've made the two-piece dress on the left of contrasting colors—gayety in the blouse, reserve in the skirt. Tailored of a rough pebbly crêpe it has one of those satisfactory necklines that may be worn with a prim little rounded collar as shown, or open like an Italian youth's shirt. In black with Cypress green or Turco red, or brown with rust. Sizes 14 to 44. \$29.50

Our new "house of cards" trimming, little folds of material that fall one upon the other, gives an arresting new feeling to the one-piece dress at the right. The good taste of simplicity is reflected in its exquisite reserved lines and in the pure dye canton crêpe of which it is made. In blackberry, zinnia, green, brown, or black. Sizes 14 to 44. \$29.50

THE MAP OF Vogue's Smart Economies



The Smart Economy Models (Pages 70 and 71) may be purchased in smart shops in New York and throughout the United States, including:

• If no shop in your city or shopping center is listed here, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Smart Economies are available. Be sure to state what model or models you are interested in. Enclose stamped, addressed envelope.

AKRON, OHIO

The M. O'Neil Co.

ATLANTA, GA.

Davison-Paxon Co.

Rich's, Inc.

BALTIMORE, MD.

Hutzler Bros. Co.

Bonwit Lennon & Co.

BIRMINGHAM, ALA.

Burger-Phillips Company

BOSTON, MASS.

R. H. Stearns Company

BROOKLINE, MASS.

Best & Co.

BROOKLYN, N. Y.

Abraham & Straus, Inc.

Frederick Loeser & Co., Inc.

BUFFALO, N. Y.

Wm. Hengerer Co.

Flint & Kent

CHATTANOOGA, TENN.

Miller Bros. Co.

CHICAGO, ILL.

Marshall Field & Co.

Carson Pirie Scott & Co.

CINCINNATI, OHIO

Irwins and Klines

CLEVELAND, OHIO

The May Company

DALLAS, TEXAS

A. Harris & Co.

DAYTON, OHIO

The Elder & Johnston Co.

DENVER, COLORADO

Daniels & Fisher Stores Co.

DES MOINES, IA.

Yunker Brothers, Inc.

EASTON, PA.

Gier's, Inc.

EAST ORANGE, N. J.

Best & Co.

B. Altman & Co.

EVANSTON, ILL.

Marshall Field & Co.

FRESNO, CALIF.

Bruckner's

GARDEN CITY, L. I., N. Y.

Best & Co.

GERMANTOWN, PA.

Robert Cherry Sons

GREENWICH, CONN.

Franklin Simon & Co.

HONOLULU, HAWAII

The Liberty House

HOUSTON, TEXAS

The Patio Shop

JACKSONVILLE, FLA.

Cohen Brothers

KANSAS CITY, MO.

Rothschilds on Main at 10th

LAKE FOREST, ILL.

Marshall Field & Co.

LITTLE ROCK, ARK.

The M. M. Cohn Co.

LOS ANGELES, CALIF.

J. W. Robinson Co.

The May Company

LYNCHBURG, VA.

J. R. Millner Company

MADISON, WIS.

Harry S. Manchester, Inc.

MAMARONECK, N. Y.

Best & Co.

MILWAUKEE, WIS.

Gimbel's

MONTREAL, CANADA

Henry Morgan & Co., Ltd.

MUSKOGEE, OKLA.

B. E. Spivy Co.

NEW ORLEANS, LA.

D. H. Holmes Co., Ltd.

OAK PARK, ILL.

Marshall Field & Co.

OKLAHOMA CITY, OKLA.

Rorabaugh-Brown

D. Gds. Co.

PEORIA, ILL.

Block & Kuhl Co.

PHILADELPHIA, PA.

The Blum Store

B. F. Dewees

Nan Duskin

126 S. 18 St.

PITTSBURGH, PA.

Joseph Horne Co.

Kaufmann's

PORTLAND, OREGON

Meier & Frank Co.

PROVIDENCE, R. I.

Gladding's

ROCHESTER, N. Y.

McCurdy & Co.

SACRAMENTO, CALIF.

Hale Bros. Inc.

ST. LOUIS, MO.

Scruggs-Vandervoort-

Barney Dry Goods Co.

Famous & Barr Co.

SALT LAKE CITY, UTAH

Auerbach Co.

SAN DIEGO, CALIF.

Marston Co.

SAN FRANCISCO, CALIF.

City of Paris D. Goods Co.

The White House

SCHENECTADY, N. Y.

H. S. Barney Co.

SOUTH BEND, IND.

George Wyman & Co.

STOCKTON, CALIF.

Levinson's Dress Shoppe

TOLEDO, OHIO

Shop of Gerald Pheatt

14 Spitzer Arcade

TROY, N. Y.

G. V. S. Quackenbush Co.

WHITE PLAINS, N. Y.

B. Altman & Co.

WILKES-BARRE, PA.

The Isaac Long Store

YONKERS, N. Y.

The Fashion Shop



Eastward for Elegance!

All of a sudden, Schiaparelli becomes as interested in China as Pearl Buck, and Oriental elegance appears in the mode just as we feel like dressing up anyhow! So here's your rich, romantic costume. Made of the foggy, dull-faced satin called BEAUMIST . . . a magic, figure-molding fabric. The handsome gold-thread embroidery is a Chinese importation; antique, hand-done, with gold-filled thread that can't tarnish. Note the new sleeve . . . as pointed as a sail on a Ganges River boat . . . and the Far East ease of the wrap-around skirt. Be a little different in this dress . . . and wear it early! Black, Brown, World Cruise Blue or Mole Taupe. Sizes 12 to 20 and 36 to 40, priced to sell at \$22.75, at

Franklin Simon & Co.

—and outside New York, at

CHANDLER & CO. BOSTON
MARSHALL FIELD & COMPANY CHICAGO
BROADWAY DEPARTMENT STORE . . LOS ANGELES
H. & S. POGUE CO. CINCINNATI
SIBLEY, LINDSAY & CURR CO. . . . ROCHESTER
ROBERT SIMPSON CO. Ltd.

MONTREAL and TORONTO, CANADA

WOODWARD & LOTHROP, Inc. . . . WASHINGTON

WITH NEWLY AWAKENED INTEREST IN THE FAMOUS JADE COLLECTION . . AT MARCUS & CO., JEWELERS, NEW YORK

Silks Beau Monde

LOOMED BY MARSHALL FIELD MANUFACTURERS • CHICAGO • NEW YORK • PARIS

Smart Girl!

• SHE BUYS ONE PAIR OF SHOES TO
FIT ALL FOUR
OF HER FEET
(DO YOU?)



THE WINGO... a smart, high-cut, four-eyelet oxford, which gives you some idea of the gentility of Red Cross Shoes. Other models reflect the mode just as faithfully—and as beautifully.

Take a tip from the girl in the picture, and favor your *four* feet! Let the smart (but smartless) Red Cross Shoes add grace to your posture — buoyancy to your step. So ingeniously are these trimly tailored shoes designed that they clothe your “sitting” feet in beauty, yet they never hamper your “walking” feet. Which tells you very plainly why thousands of lovely women have been won over to Red Cross Shoes in the last six months. Yes, and the price has been a revelation to them, too. The United States Shoe Corporation, Cincinnati, Ohio.

RED CROSS SHOES

FIT ALL FOUR



OF YOUR FEET

\$ 6 AND \$ 6.50
\$6.50
DENVER WEST

REG. U.S. PAT. OFF.



We are now showing our Autumn
and Winter Collection of Clothes,
Millinery and Accessories at our
new establishment. Fashionable
women need be told no more.

FRANCES
CLYNE

6 EAST 56 ST.

NEW YORK



SERACETA STRANDS OF FASHION

A PRODUCT OF THE VISCOSE COMPANY, 200 MADISON AVENUE, NEW YORK



Franklin Simon & Co.

Fifth Avenue at 38th St. and Greenwich, Conn.

HEATHER DEW—BY BLOOMSBURG SILK MILL

FRANKLIN SIMON & Co. is founding a new school of thought on necklines. High or low . . . "as you desire me" . . . is the pleasant attitude of these two dresses. And the fabric falls right in with either line. It's the soft new Heather Dew, a mossy weave, with the look and feel of uncut velvet. And every little tight-curved loop of it is Seraceta Strands of Fashion! In the model, left, Heather Dew forms a two-piece frock of the shorter tunic-type. The heart-shaped neckline is rolled with white cire ribbon and crossed with a jeweler's rhinestone clip. Choose Black, Blackberry, Brown or Pansy Blue. Then to the right, you have our simple monk's-collar-mode. It's shirred and draped in the bodice and has shirred glove-length sleeves. You may have it in Black, but be sure to see the Chinese Red, Bright Green and Pansy Blue. Either style, size 12 to 20, in the Misses' Dress Shop, third floor, at \$35. The accessories, too, are from Franklin Simon & Co.

Outside New York, these dresses may be had from Chandler & Co., Boston • Dey Bros., Syracuse • Strawbridge & Clothier, Philadelphia • McCreery & Co., Pittsburgh • L. L. Berger, Buffalo • May Co., Cleveland • Jenny Co., Cincinnati • Famous-Barr, St. Louis • Harzfeld's, Kansas City • Young Quinlan, Minneapolis • Joslin Dry Goods Company, Denver • Bullock's, Los Angeles • Livingston Bros., San Francisco • Livingston Bros., Seattle.



Gaytees Mold Foot and Ankle to a Slim, Smart Silhouette

Is it any wonder that Gaytees have gained the spontaneous approval of the Paris fashion world—have met with immediate favor among smart women everywhere? Here, at last, is an outershoe as distinctly styled as the finest footwear—slim-lined, graceful, beautifully tailored—a perfect complement to the smartest clothes. Gaytees are vastly different from the ordinary overshoe. Be certain to see and try them. You will find them at most of the better shops.

S I L H O U E T T E
GAYTEES

REG. U. S. PAT. OFF.



The Gaytees shown here are the Silhouette model in an attractive "satin" finish. Gaytees are available also in popular Snap and Kwik-Fastener types and in reptilian and other unusual finishes.
United States  Rubber Company



■ *The woman who dresses with great individuality and charm builds her wardrobe. Each Fall she adds to her "carry-overs" a few carefully selected costumes...a beautiful Forstmann Woolen coat, or a handsome suit, and several wool dresses in exhilarating Forstmann colors. Her "carry-overs" are apt to be of Forstmann Woolens, too, because they keep their sparkling*

newness almost indefinitely. This is why it pays to buy quality woolens...Forstmann Woolens. In costumes, always look for the Forstmann Ensemble Tag. Sales Office, 200 Madison Ave., N. Y.

■ *Above Left: Forstmann's black, always supreme... and never more beautiful than in this deep-toned fabric of cashmere, with mink.*

■ *Above Right: A suit in Forstmann's RUMBA shade, in a new vertical weave.*

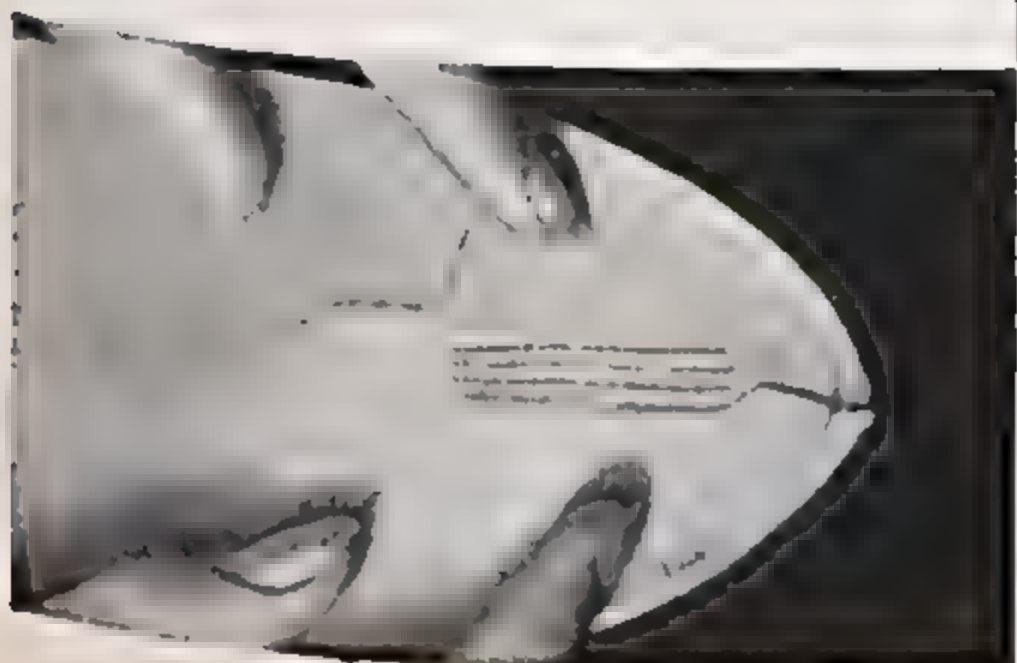


Forstmann Woolens

Hurry!**if you haven't seen it worn it**

MYTH

. . . . **THE stocking for Fall:** sheer, flattering, glamorous—with that exquisite workmanship so typical of everything Van Raalte does...and superbly dyed to a clear even beauty of tone that will never go streaky ♪ Every strand of the silk is silk for which we (not you) pay an extra premium! ♪ Made in the new season's smartest shades, such as: STROLLER (the lovely neutral tone that goes with everything)—PONY (the deep fawn shade that blends with all browns)—and NOCTURNE (for very dark effects) ♪ And when you learn the price, you'll buy at least a half a dozen pairs!



also ♪ every Van Raalte stocking has the "FLEXTOE"!

"because you love nice things"

VAN RAALTE

Vogue's address

B

BAGS

LADIES' BAGS. We specialize in recovering and mending all kinds of bags. Models made to order in Tapestry, Needlepoint, Petit Point. Send for catalog. Wm. Nibur, 2432 B'way, 510 & 600 Mad. Ave., N.Y.

BEAUTY CULTURE

EYEBROWS & LASHES darkened permanently with Colours. Eliminates daily make-up. Sold everywhere. \$1.25 postpaid. Treatment 50c at Spiro's, 26 West 38th St. & 35 West 46th St., N. Y.

MULTIPLE ELECTROLYSIS—Mary Elizabeth Scollan, Personal Service only. Free booklet. Room dress 1 West 34th St., near 5th Ave., Room 709, New York City. Telephone Wisconsin 7-7889

ELLA LOUISE KELLER'S personal method of Electrolysis satisfactorily destroys Superfluous Hair. Only method recommended by physicians. 11 W. 42 St., N. Y. Long. 5-6537. Also Chicago—Minneapolis

NATALIE TOVIM, Reg. Nurse, uses her improved method of painless electrolysis to remove superfluous hairs permanently, any thickness. Endorsed by physicians. Med. Arts Bldg., 57 W. 57 St., N. Y. Wick. 2-3841

MME. MAYS—Scientific facial rejuvenation; lines, wrinkles, freckles, blemishes removed. Skin restored to youthful freshness. Physicians' endorsement. Free booklet. 38 W. 53rd St., N. Y. Wickersham 2-7051

FACE LIFTING by Bloodless Surgery—no cutting, no peeling. Only one of its kind in U. S. Removes all age signs without pain or season of retirement. The Remm Method, 171 W. 57th St., Circle 7-7127

CORSETS

MISS ELEANOR, FORMERLY with MME. BINNER. Modern art in corsetry. The Strapless Brassiere, for evening, a specialty. A perfect fit suiting your individual needs is guaranteed. 44 W. 56th St., N. Y.

D

DELICACIES

VENDOME—Specialist in highest grade fresh Russian Caviar. Large assortment of all fine table delicacies. Write for catalogue V. 18 East 49th Street, New York City. Wickersham 2-2221

DRESS SHOPS

JANE ENGEL—AT 1046 MADISON AVENUE. New York City, is known for smart hats and dresses at extremely moderate prices, catering to both misses and women. Tel. Butterfield 8-5016

IRENE FRANKS' specialty is the youthful woman's dress with smart, slenderizing lines in sizes 36 to 46 from \$16.50 to \$49.50. Also chic frocks for the small figure. Mail orders. 48 West 56th St.

JANINE—HOTEL CARLYLE, 35 E. 76 St. at Madison Ave. Showing the smartest early Fall dresses—satin, corded crepes, thin wool sheers—for City, Town, Country Wear—in new Fall shades, from \$14.95

BEATRICE MEYER—(moved) 480 Park Ave. Entrance 43 East 58 St. Correct clothes for everywhere & every wear. Also youthful models, sizes 38 to 44. Incomparable values—\$23.50 to 39.50. Alterations

MARGARET FETTRECH has an interesting and unusual selection of fall frocks, for day and evening wear, conservatively priced at \$13.75. 645 Madison Avenue, N. Y. Studio 62, Tel. Volunteer 5-1019

HAIRDRESSING ESTABLISHMENTS (Cont.)

SAVELI gives individualized waves. Each skillfully moulded permanent belongs solely to its owner. Prompt fulfillment of appointments—courtous operators—reasonable. Savelli, 18 E. 55 St., N. Y. Wick. 2-7989

JACQUES, hair stylist, formerly with Antoine at Saks-Fifth Avenue, is now located at 558 Madison Avenue, Delman Bldg. Consultation gratis. By appointment only. Wick. 2-4686 or EL. 5-9435

HAIR & SCALP SPECIALIST

YOUR HAIR FALLING? Have scalp scientifically treated; original Waldeyer & Betts Swedish Method. Anna S. Burke, 665-5th Avenue, New York City. Telephone Plaza 3-2812. Booklet

HAIR COLORING

HAIR-COLORING DONE SCIENTIFICALLY on gray and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., N.Y.C. Plaza 3-0591

HAIR GOODS

CLEMENT'S Parisian Bobs and Transformations; undetectable; finest quality and workmanship; moderate prices. Booklet. Mail orders a specialty. B. Clement, 46 West 56th St., N. Y. C. (Est. 30 years)

FRANÇOIS QUALITY TRANSFORMATIONS. Newest bob wigs of finest French Hair—with invisible parting, light and comfortable—1933 prices—booklet. Mail orders. François Hair Specialist, 9 E. 49 St., N. Y.

DRESSMAKING & REMODELING

MISS VALENTINE—Dressmaker. Smartly sophisticated gowns and wraps designed. Imports expertly copied. Gowns carefully remodeled. Prices moderate. 665 Fifth Ave., New York City. Vol. 5-4941

MME. CLERY—HIGH CLASS DRESSMAKING. Evening Gowns and Wraps. Your own material used. Remodeling a specialty. Attractive prices. 820 Lexington Ave., N. Y. Regent 4-5847

JEANNE GRÉBÈRE makes and remodels gowns, suits and wraps in latest intricate lines. Expert designing. Highest workmanship—moderate. Model copied. 51 East 59th St., N. Y. Eldorado 5-1698

E

ENTERTAINMENT

YOUR INDIVIDUAL HOROSCOPE written in detail \$5.00; including two year forecast \$10.00. Send date, hour, and place of birth. Cornelia Kane—Astrologer. 509 Fifth Avenue, New York City

VOGUE offers you this classified Guide as a convenience when shopping. Here you will find many interesting and out-of-the-way shops. Patronize them once, and you will return many times

UNDECIDED? Let me help you. Send complete name at birth, birthdate and \$2. for original, scientific, individual reading which includes immediate forecast. Hester Peabody, 636 Beacon St., Boston, Mass.

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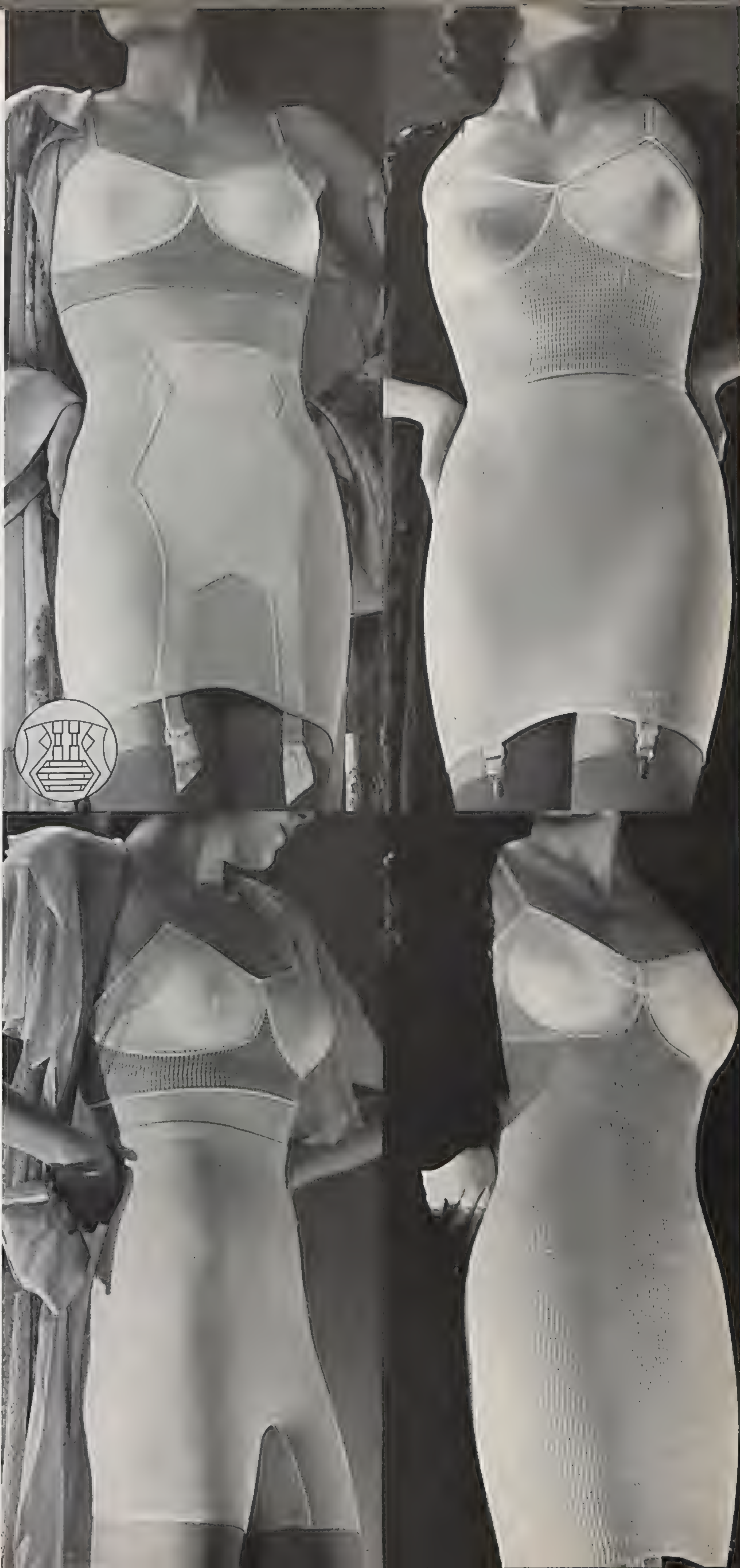
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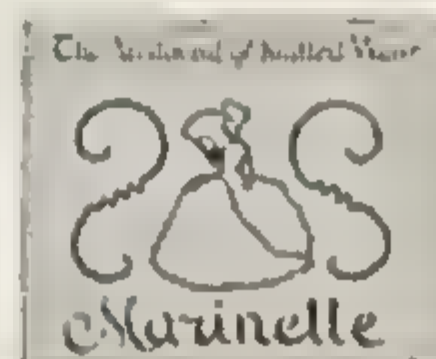
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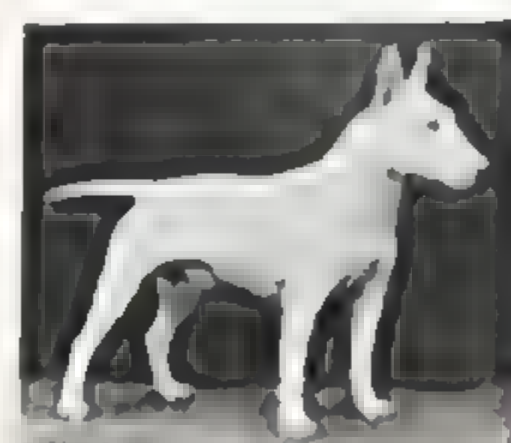
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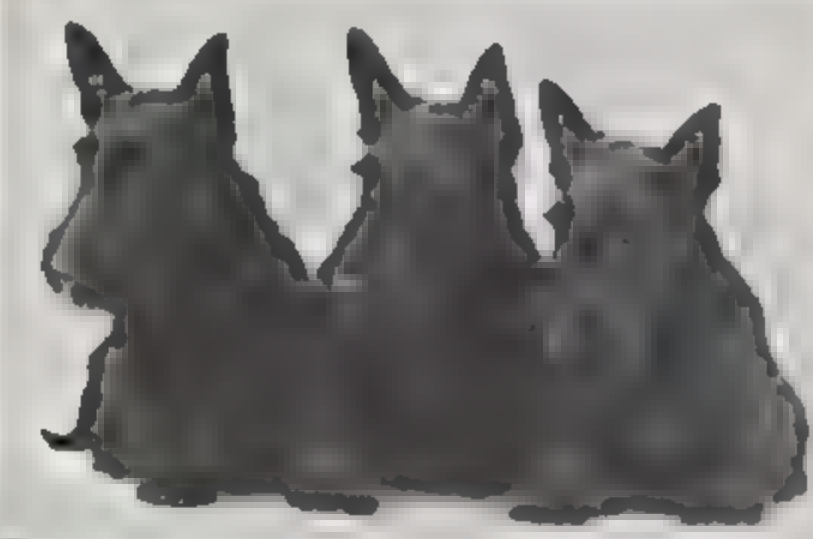
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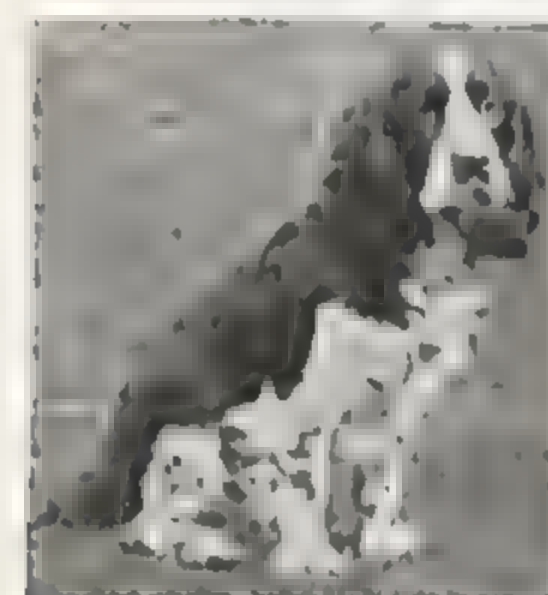
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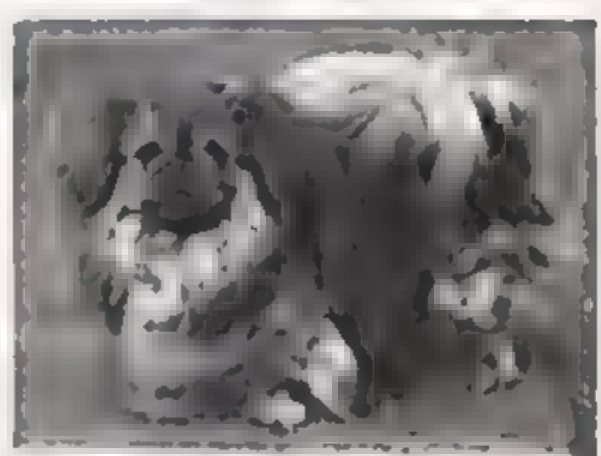
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Beginning, logically enough, with breakfast, we have heard some seasoned and travelled bachelors claim that never have they eaten better fish-cakes with their matinal coffee than at the New York Exchange for Woman's Work, at Fifty-Fourth Street and Madison Avenue. To this we add: if you don't like fish-cakes, you can eat any number of other good things at this unpretentious refuge, fresh and well-cooked. And don't let the name scare you: it has nothing to do either with White Slave Traffic or the Ladies' Aid Society.

The autumn palate

For up-towners too lazy to go far to eat, there is a charming, quiet restaurant called the Hyde Park on Madison Avenue at Seventy-Seventh Street. The food is excellent, the patronage apt to be "nice" and chic, with a sprinkling of intellectuality in the staff of the Metropolitan Museum.

If sophisticated glitter has got you by the throat and you find yourself yearning for the homely touch in food and surroundings, take yourselves to Billy the Oysterman on Twentieth Street, just east of Fifth

Avenue. Here, not a beam has been changed since the day the restaurant opened on its present site some thirty years ago after a twenty-year-old reputation for fine food had been established further down-town by the present Billy's father. You see the same oyster-bar over which such august personalities as Al Smith, William Fox, and Roxy leaned, talking about their careers. The same big open stove that turned out memorable steaks and lobsters for Jay Gould, Diamond Jim Brady, Gentleman Jim Corbett, and the refulgent Lillian Russell now creates succulence for the reigning lights of to-day. Lillian Gish, Grace Moore, Gene Tunney, Bernard Gimbel, Alexander Woollcott, George Jean Nathan, and Charles Hanson Towne go again and again.

The specialty, of course, is seafood. Lobsters from the freezing waters of Maine and Nova Scotia, oysters from Long Island and Virginia, frogs from the swampy waters of Louisiana. Most of Billy's salmon comes from the far Northwest—and a good halibut steak has travelled a long way, too, most of it coming from the West Coast, the rest from Gloucester.

Much of Billy's fame is due to his broiled scallops, of which he serves three species. Swordfish is another favourite; and his crab-meat is unsurpassed.

• We divulge this next address with a pang—because part of its charm is that not too many people know about it. It's nice for a late dinner—or for any hour from seven p.m. till dawn—and it's off the beaten Broadway

Linen **MAISON DE LINGE** Trousseaux
LAMB'S WOOL COMFORTABLE \$16.75

With scalloped edge; original Bowknot design; handstitched; covered with the durable Linden taffeta—in peach, Nile green, blue, gold and orchid. Postage 35c extra.

LINGERIE PILLOW SET

3 fine Batiste pillow cases 12" x 16", with your monogram, and fine satin covered down pillow. In peach, pink, blue and white. A very acceptable Christmas gift. . . . \$5.75



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CHANGE

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at 70th St., NEW YORK

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Linen & Lingerie
Booklet V

POST ROAD at Milbank
GREENWICH, CONN.



STRIKING A NEW NOTE OF ELEGANCE

is this charming opera of antelope suede, soft and fine, with a cire ribbon that laces up the toe through embroidered eyelets and ties in a pert bow. Handmade in the Sommers tradition, it comes in black or brown with an exciting 2 5/8" Spanish heel. \$12.75

• But this is only one of the many fascinating designs. Write for our new Fall booklet.

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Beatrice MEYER

480 Park Ave. Entr. 43 E. 58th St., New York



Correct clothes
for
EVERYWEAR

and
EVERYWHERE

Choose the
smartest
Save the most

\$23. to \$39.50

New Princesse Silhouette—Augusta Bernard model, in Siva Crêpe. Black, white trimmed, amethyst with flesh or high shade combinations —\$27.50. Alterations.

the town

track. You go to the top of an office building at 254 West Fifty-Fourth Street, and there you'll find "Spivy's Yacht" or "L'Escargot d'Or" (note the double-header name). It's cool and high and airy, and decidedly nautical, with a risqué touch. You can sit "On deck" for your apéritif, and you'll find the dinner excellent. (A not very expensive table d'hôte with plenty of choices.) Three Negroes play and sing.

Later in the evening, Spivy herself puts on her inimitable songs—which are memorable, but might not bear repeating for the home-folks.

sliding river, and the great stone patterns of buildings. While you eat, you can watch that most breathtaking moment when dusk descends on the city and the million pin-pricks of light start up in the clustered shafts. The sight is so lovely and so grandiose that even the whistles of departing liners won't make you want to leave. So—look again before the winter climate forces you to go back into the airless and lightless underground lairs that the city provides for its diners—and winners. Although, what with Repeal—

Uncle Remus

Tony Sarg, whose imaginative springs never seem to dry up, has now decided to perpetuate the immortal Uncle Remus and Br'er Rabbit legend in marionette form. He admits that he will "take a certain amount of liberty" with some of the stories, but he assures us that all of the spirit and the flavour of the originals would be held onto vigorously. (Continued on page 16n)

Last call

Before the cold winds sweep down from the north and proprietors sadly

close up their roofs and gardens and alleyways, we adjure you to take one more peek at Manhattan from the roof of the Bossert Hotel in Brooklyn. Nowhere else do you get quite that combined beauty of bridges, swift-



CUSTOM MADE CLOTHES, HATS,
NEGLIGEEES AND ACCESSORIES

BY

HAWES

IN HER NEW HOUSE

21 EAST SIXTY-SEVENTH ST., NEW YORK



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New York

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Mary Walls Branch Shops

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50th Street, near the entrance to the Waldorf Tower Apartments

And in Greenwich at 61 West Putnam Avenue, Greenwich, Conn.

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In shoes as well as in other wearing apparel. Shoes made by E. Hayes in the nineties and advertised in Vogue as early as 1897 made now after the original patterns—adapted to the modern lasts of today. E. Hayes shoes are custom made, flexible, hand turned and welted. All leathers and fabrics to match costumes worn by the elite of New York and other cities. Send your size and width and an old shoe when ordering. Distance is no obstacle.



VASSAR BOOT.
Made in all leathers and fabrics to match your gown—High Louis XV Heel

E. HAYES

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24 East 56th St., New York City

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Gowns
INC.

485 Madison Ave., N. Y.
at 52nd St.



Swagger coat of Linton
brown wool faced with plaid
of skirt and brown silk blouse.

Gervais

16 E. 48th St.

New York

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Ready to wear

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Weekly shipments from our Paris house constantly renew our collection of sportswear, afternoon and evening dresses, linens and lingerie, exclusive creations, all of them, to be found only at Kargère, Paris, or Kargère, New York. Copies of our original models made in our workrooms here.

39 Champs Elysées, Paris

Sada Sacks
671 MADISON AVENUE
NEW YORK



Clips are a new note on this light wool grey dress, with black ciré satin top . . . \$55

RHODA Gowns

605 MADISON AVE., N. Y.



HER DIARY

- Pequearly broke her neck staring at my new oxfords
- instead of watching her step. They are an eye-ful
- though. Covert cloth with calf bands
- for decoration.

\$12.50

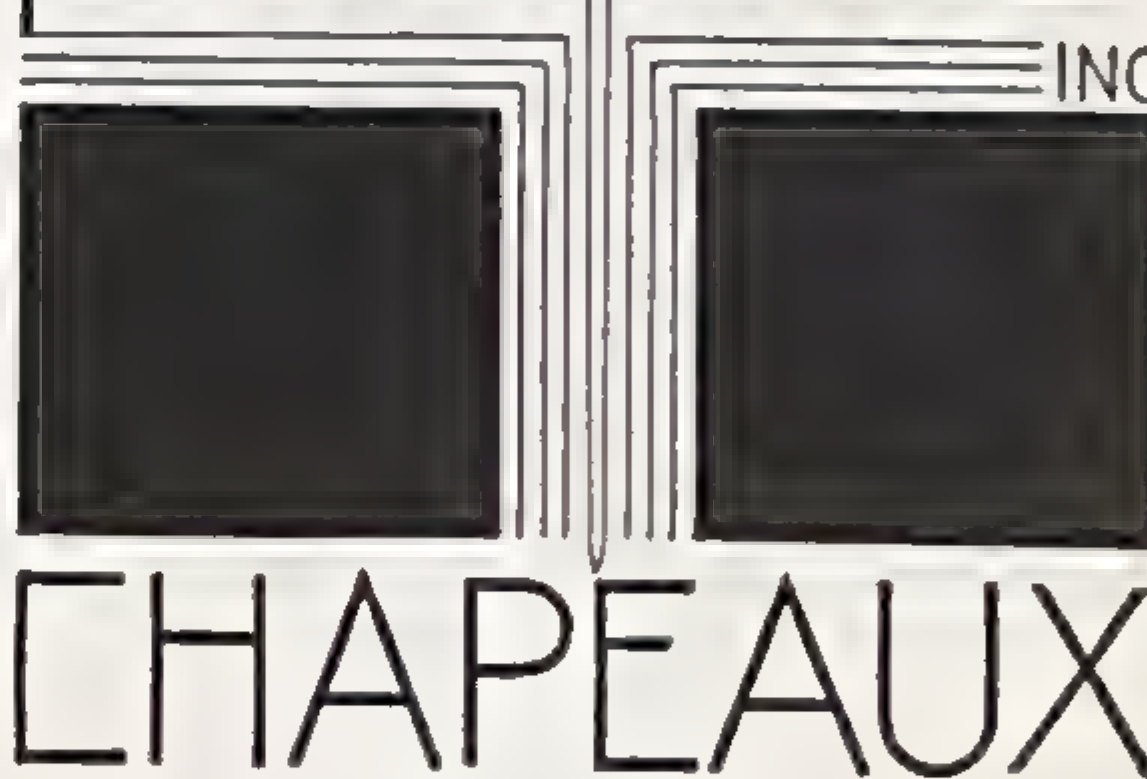


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SIZES TO 11, WIDTHS AAAAA TO C

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The
Joseph label
means that
"it is paid for"

Joseph

3
EAST
57

EXCLUSIVE
FASHIONS

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 16m)

Beginning in November, Mr. Sarg will send his new marionettes on tour—first in Canada, then in all parts of the United States, including this city. We're all for this kind of fare for the kiddies—as opposed to film passions.

Mexican thunder



This little peon wrapped in his serape (we know our Mexico) stands for the latest film of that erratic Russian cinematic genius, Eisenstein. The picture, "Thunder Over Mexico" is worth seeing as a series of some of the most beautiful photographic stills made in a long time anywhere. Purely visually, it is the absolute essence of rural Mexico. Unfortunately, however, the film has gone through so much cutting and adding and explaining and deleting that what plot remains is often absurd and always without continuity. Furthermore, the long arm of Soviet propaganda has affixed a silly and wholly inappropriate end to the picture, showing the oppressed peon freed from oppression by the beautiful life of industry. The solution of mankind, according to the Soviets, seems to lie in ratchets and pistons and cogs and threads of machinery, and against the hell of manual, creative, agricultural existence they raise aloft the heaven of factories. O happy peon! It will be something of a relief when our communistic friends discover that art is too good for propaganda.

Refinement

Not for the view so much as for its really superb cooking, the restaurant on the roof of the Madison Hotel is to be highly recommended. Besides which, a mood of great restfulness and tradition prevails, which is soothing after an average city day. Here you can talk without interruption and eat with the leisurely appreciation that first-class food demands. A good place, perhaps, for a romantic interlude with a conservative partner.

Foreign parts

Now for more exotic appetites. Here is a list of inexpensive restaurants of seven different nationalities—a different mood for every night in the week:

Syrian—Hazam Restaurant, 88 Washington Street.

Armenian—Constantinople, 12 East Thirtieth Street.

East Indian—Ceylon-India Inn, 148 West Forty-Ninth Street.

Japanese—Miyako, 340 West Fifty-Eighth Street.

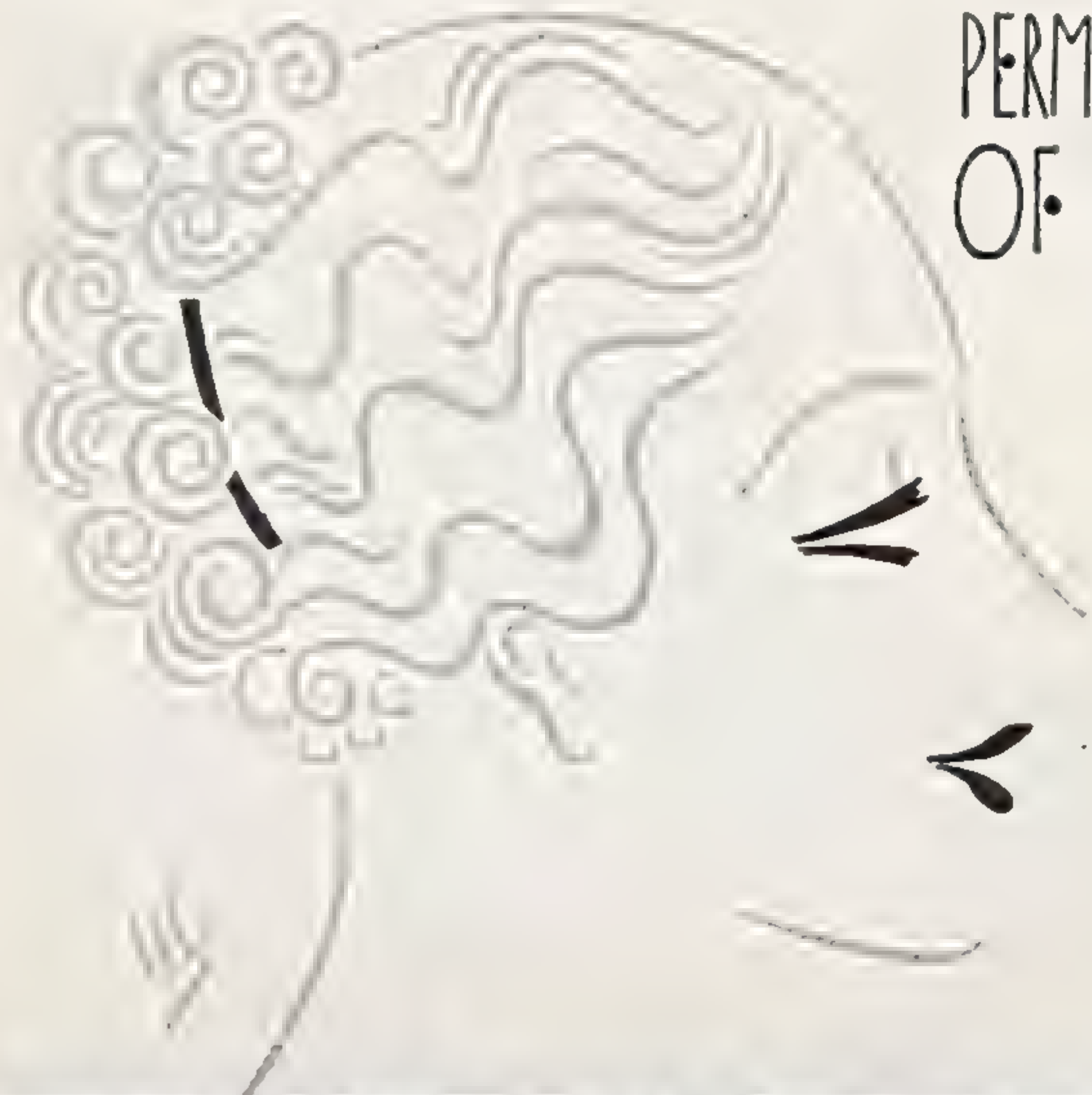
Spanish—Fornos, 228 West Fifty-Second Street.

German—Gänsemayer's, 58 East Thirteenth Street (good for goose and duck).

Italian—Pogliani's, 111 West Forty-Seventh Street. (Very genuine, family dining-room sort of place).

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SOCIETY

BIRTHS

NEW YORK

Ballard—On August 13, to Mr. and Mrs. William Fitz Randolph Ballard (Lucinda Davis Goldsborough), a son, Robert Farrar Ballard.

Barrett—On August 26, to Mr. and Mrs. C. Redington Barrett (Nancy Van Voorhees), a son.

Bartholet—On August 17, to Mr. and Mrs. Paul Bartholet (Elizabeth Ives), a son.

Delafield—On August 19, to Mr. and Mrs. Maturin Livingston Delafield (Mary P. Lyon), of Hewlett, Long Island, a son, Maturin Livingston Delafield, junior.

Edgar—On August 15, to Mr. and Mrs. James A. Edgar (Lucy Hunt), a son, James A. Edgar, junior.

Ives—On August 16, to Mr. and Mrs. Kenneth Appleton Ives (Margaret Howland Meyer), a son.

Kimball—On July 31, to Mr. and Mrs. Charles E. Kimball (Louise Van Voorhees), a daughter.

Ponvert—On August 5, to Mr. and Mrs. Antonio Ponvert (Katharine Steele), of Glen Head, Long Island, a son.

Putnam—On August 4, to Mr. and Mrs. Harrington Putnam, junior, (Barbara J. Stout), a son, Harrington Putnam, third.

Ulman—On August 10, to Mr. and Mrs. A. Barclay Ulman (Lyda Murray Womelsdorf), of New York City and Wilmington, Delaware, a son, A. Barclay Ulman, junior.

White—On August 21, to Mr. and Mrs. Alexander Moss White, junior, (Mary Evelyn Lanman), of Oyster Bay, Long Island, a son.

BOSTON

Bullock—On August 13, to Mr. and Mrs. Augustus George Bullock, second, (Mary A. Baugh), of Worcester, Massachusetts, a son, Augustus George Bullock, third.

Ellis—On August 11, in Cleveland, Ohio, to Mr. and Mrs. Allan Velouse Ellis (Dorothy Wigglesworth Porter), a son.

Stone—In August, to Mr. and Mrs. David B. Stone (Frances Weeks), of Brookline, Massachusetts, a daughter.

CHICAGO

Lafin—On July 27, to Mr. and Mrs. Lloyd A. Lafin (Beatrice Clow), of Lake Forest, Illinois, a daughter, Mary Brewster Lafin.

CINCINNATI

Burchenal—On August 19, to Mr. and Mrs. William Burchenal (Mary Rogan), a daughter, Beth Burchenal.

Jones—On August 11, to Mr. and Mrs. Breckinridge Jones (Caroline Loar), a daughter, Nancy Carol Jones.

McGuire—On July 22, to Dr. Johnson McGuire and Mrs. McGuire (Elizabeth T. Livingood), a daughter, Elizabeth Tryon McGuire.

Robbins—On August 4, to Mr. and Mrs. Sabin Robbins, third, (Harriet T. Galt), a son, Sabin Robbins, fourth.

CLEVELAND

Raible—On August 19, to Mr. and Mrs. Charles Greif Raible (Catherine Rogers), a son.

Wagley—On August 23, to Mr. and Mrs. Ernest Wagley (Mary Elizabeth Raible), a daughter.

Williams—On August 12, to Mr. and Mrs. Alfred L. Williams (Katherine Blays), a daughter.

DENVER

Writer—On June 22, to Mr. and Mrs. Deane Writer, a son, Dean Writer, junior.

HARTFORD

Bingham—On June 19, to Dr. Charles T. Bingham and Mrs. Bingham (Kathleen W. Howell), a son, Charles Tiffany Bingham, junior.

Butler—On August 2, to Mr. and Mrs. James G. Butler (Sarah Buehl), a daughter, Elizabeth Butler.

Coburn—On July 24, to Mr. and Mrs. Robert Coburn (Mary Elizabeth Mohun), a daughter, Eleanor Coburn.

Deeds—On August 19, to Mr. and Mrs. Charles Walton Deeds (Ruth Belden), a son, Edward Andrew Deeds, second.

Riley—On August 12, to Mr. and Mrs. Robert Riley (Katherine Lilley), a son, Robert Sanford Riley, third.

Whitfield—On August 14, to Mr. and Mrs. John H. Whitfield (Jean Judd), a daughter, Ann Whitfield.

HOUSTON

Bradley—To Mr. and Mrs. Walter Bradley (Josephine Wharton), a daughter, Rosalie Bradley.

Coates—On August 17, to Mr. and Mrs. Francis Graham Coates (Emily Davis), a daughter, Cynthia Pennock Coates.

BIRTHS

KANSAS CITY

Keith—On August 19, to Mr. and Mrs. Edward Keith (Sally Ingalls), a son, Robert Keith, second.

MEMPHIS

Hays—On August 22, to Mr. and Mrs. Dennis Smith Hays (Sophie Dix Wright Mounger), of Memphis, Tennessee, and Natchez, Mississippi, a son, Dennis Smith Hays, junior.

Smithwick—On August 22, to Mr. and Mrs. Robert Smithwick (Julia Metcalf), a son, Robert Smithwick, junior.

MONTGOMERY

Goodwyn—On July 18, to Mr. and Mrs. Robert Tyler Goodwyn, junior, (Alice Thomas), a son, Robert Tyler Goodwyn, third.

Marks—On July 30, to Mr. and Mrs. John Scott Marks (Ellen Norwood Allison), a son, Charles Byron Marks.

Suratt—On August 9, to Mr. and Mrs. Samuel Suratt, junior, (Mary Gilchrist), of Montgomery, Alabama, and Ridgewood, New Jersey, a son, Samuel Suratt, third.

NEW ORLEANS

Burke—On August 15, to Mr. and Mrs. William P. Burke, junior, (Frances Kittrege), a daughter, Mary Lee Burke.

Monstead—On August 20, to Mr. and Mrs. Charles H. Monstead (Lucile Scott), a daughter.

PHILADELPHIA

Hare—On August 22, to Mr. and Mrs. T. Truxtun Hare, junior, (G. Winifred Thorndike), of Ithaca, Pennsylvania, a daughter.

Lukens—On July 11, to the Reverend Alexander M. Lukens and Mrs. Lukens (Julia Parks Remington), of Virginia City, Montana, a son, John Lawrence Lukens.

Master—On August 11, to Mr. and Mrs. John R. C. Master (M. Clarissa White), of "Robin Hill," Wayne, Pennsylvania, a son, James Beaver Master.

Schoettle—On August 17, to Mr. and Mrs. Ferdinand P. Schoettle (H. Louise White), of Villa Nova, Pennsylvania, a son, Ferdinand Paul Schoettle, junior.

West—On August 26, to Mr. and Mrs. Harry F. West (Molly E. Tyler), of Haverford, Pennsylvania, a daughter.

Wislocki—On August 5, to Dr. George B. Wislocki and Mrs. Wislocki (Florence Clothier), a daughter, Joanna Wislocki.

READING

Richardson—On June 7, to Mr. and Mrs. William E. Richardson (Mary Potts), a daughter, Dorothea Richardson.

SAINT JOSEPH, MISSOURI

Brown—On August 22, to Mr. and Mrs. Harvey Templeton Brown (Jessie Hosmer), a daughter, Jessie McLaren Brown.

Rosebaum—On August 26, to Lieutenant Dwight Rosebaum and Mrs. Rosebaum (Jeanette Brown), of Fort Benning, Georgia, a son, John Robert Rosebaum.

SPOKANE

Hasfurther—On August 20, to Mr. and Mrs. John Hasfurther (Mildred Kent), a daughter, Jane Hasfurther.

Rothrock—On August 17, to Mr. and Mrs. Frank Wallace Rothrock (Eleanor Twohy), a son, Frank Wallace Rothrock, junior.

TORONTO, ONTARIO

Grant—On August 11, to Mr. and Mrs. James A. Grant (Isobel Langmuir), a son.

Johnston—On August 3, to Mr. and Mrs. Bertram K. Johnston (Frances Mulock), a son.

ENGAGEMENTS

NEW YORK

Brown-Canfield—Miss Camilla Hooper Brown, daughter of Mr. and Mrs. Lathrop Brown, of New York City and Boston, Massachusetts, to Mr. Robert Warren Canfield, son of Mr. and Mrs. George F. Canfield, of New York City.

Connfelt-Goelet—Miss Enid Connfelt, daughter of Mr. and Mrs. Charles Maitland Connfelt, of Brookville, Long Island, to Mr. Ogden Goelet, son of Mr. Robert Goelet, of New York City and Newport, Rhode Island, and of Mrs. Henry Clews, junior, of "Château de La Napoule," Maritimes Alps, France.

(Continued on page 89)

SHOPS TO KNOW

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on this page. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.

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is written by people born and bred in the traditions of which they write. It tells not only the outward rules of behaviour but also the underlying reasons that prompt them. It catches in its 571 pages the spirit of graciousness that actuates every courteous act. Send for this book today. \$4.00, postpaid.

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MANUEL
TRANSFORMATIONS

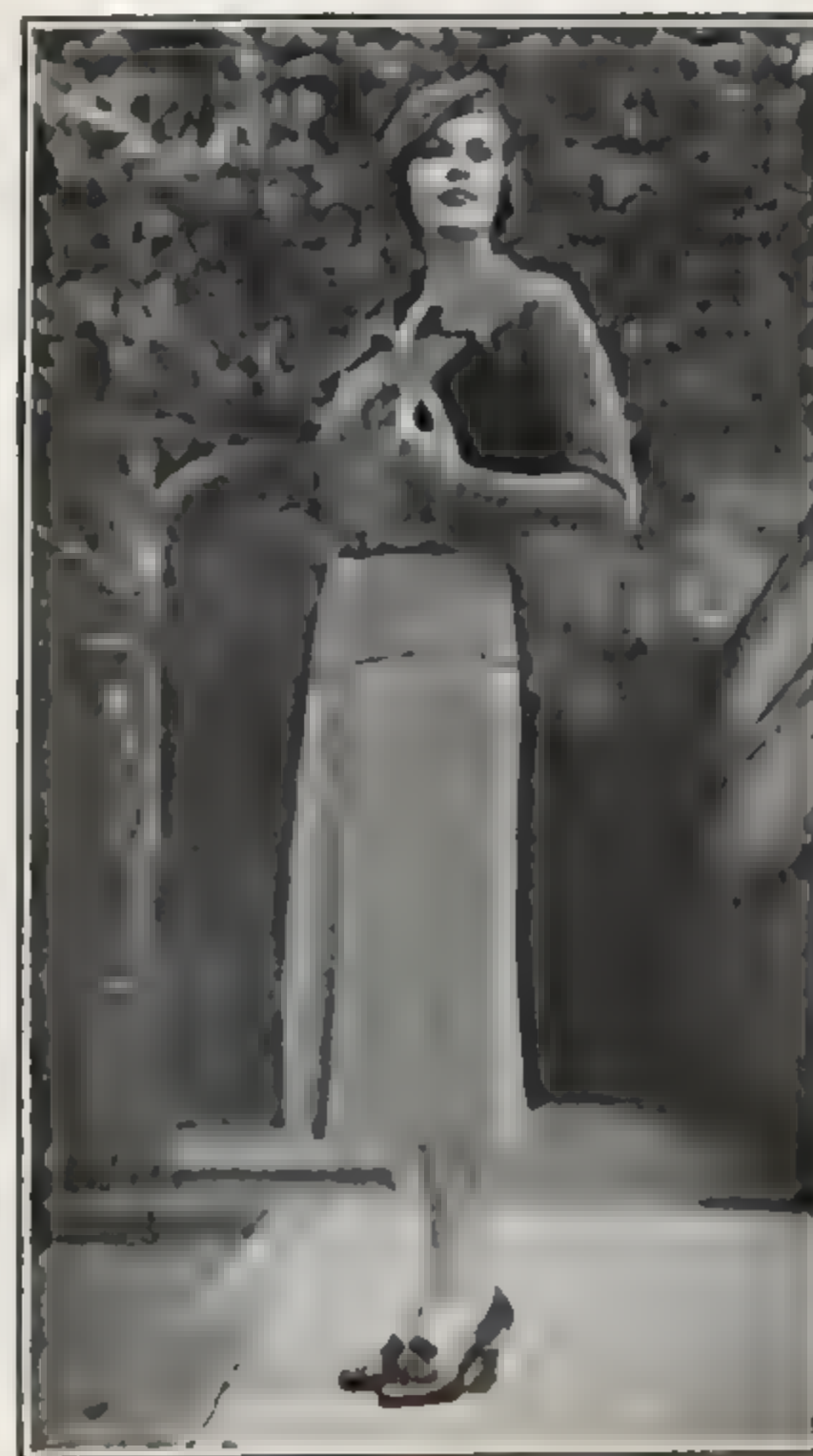
Manuel—in Normandie, drew this little peasant girl—before cutting the hair to be used in his famous transformations.

At Manuel's you will have everything from source to finished product—and here the Postiche is an objet d'art.

* * *

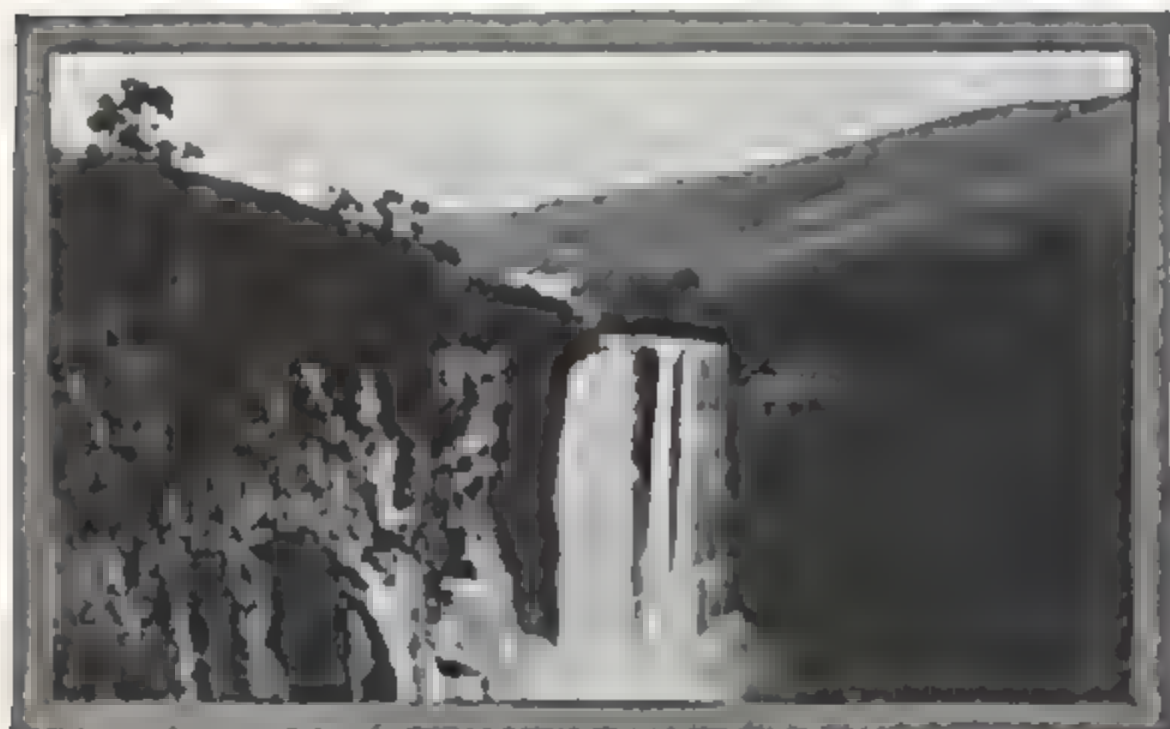
Manuel is in New York Now—with a great variety of models and will be glad to show you personally his newest creations for the Autumn. New booklet on request.

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There are golden days of sight-seeing, amid treasures of scenic beauty!

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The rare White Rhinoceros



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Los Angeles CALIFORNIA

Grace Line. For rates, reservations, information, call or write Clay Hutchison, Agent, 525 W. 8th Street, Phone Trinity 9461.

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Grace Line. For rates, reservations, information, call or write W. P. Neeson, Agent, 2 Pine Street, Phone Sutter 3800.

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Grace Line. For rates, reservations, information, call or write E. M. Talcott, 925-15th St., N. W., Phone National 3740.

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Grace Line. For rates, reservations, information, call or write S. W. Evanger, General Agent, 230 N. Michigan Ave., Phone State 2333.

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Grace Line. For rates, reservations, information, call or write Godfrey MacDonald, D.M., Pier 40, South, Phone Howard 1910.

Seattle WASHINGTON

Grace Line. For rates, reservations, information, call or write C. S. Long, Agent, 1308 Fourth Ave., Phone Seneca 4300.

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Table arranged and photographed in actual colors by Anton Bruehl

IT'S SMART TO BE INFORMAL *and* CHASE MAKES INFORMALITY SMART



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Great Models from Paris Houses



MARIA GUY
8 PLACE VENDÔME

Stick a feather in your hat—if you would be utterly 1933. Here, Maria Guy seams dark brown suède into an amusing top-knot and closes the uppermost seam with a speckled pheasant feather, which swirls over the top



A new line is seen in this sable-edged tunic of black crêpe de Chine. The unusual sleeves, mounted with pleats at the shoulders and narrowed from elbow to wrist, balance the lovely draped movement of the bodice. More sable skins loop around the neck

PAQUIN
3 RUE DE LA PAIX



LUCIEN LELONG

16 AVENUE MATIGNON

Appearing at first glance like a high-throated dress and jacket, this ensemble, of the darkest of sapphire-blue velvets, comprises, in fact, a double-jacket (the outer one edged with sable) worn over a figure-moulding dress with a very deep décolletage.

FROM PARIS HOUSES



Dark grey fantasy fur trims this bell-shaped day coat of grège woollen—grey shades being as smart as smart this winter. A wide, stout box-calf belt hugs the waist, and the fur collar widens out slightly at the back into a flattering cowl-like cut

AUGUSTABERNARD

3 RUE DU FAUBOURG SAINT-HONORÉ



MAINBOCHER

12 AVENUE GEORGE V.

Stripes still cut their way across the winter scene—as this three-quarters coat of black-and-white ribbed velvet proves. It hangs straight from a yoke, and cravat and coat are lined with the black jersey that makes the dress

FROM PARIS HOUSES



Nothing could be more comfortable than this leaf-green velours de laine coat supplemented by a cape of logwood-brown Alaska seal, fastened by large buttons on the shoulders. The sleeves are cuffed above the wrists

BRUYÈRE

4 RUE DE MONDOVI



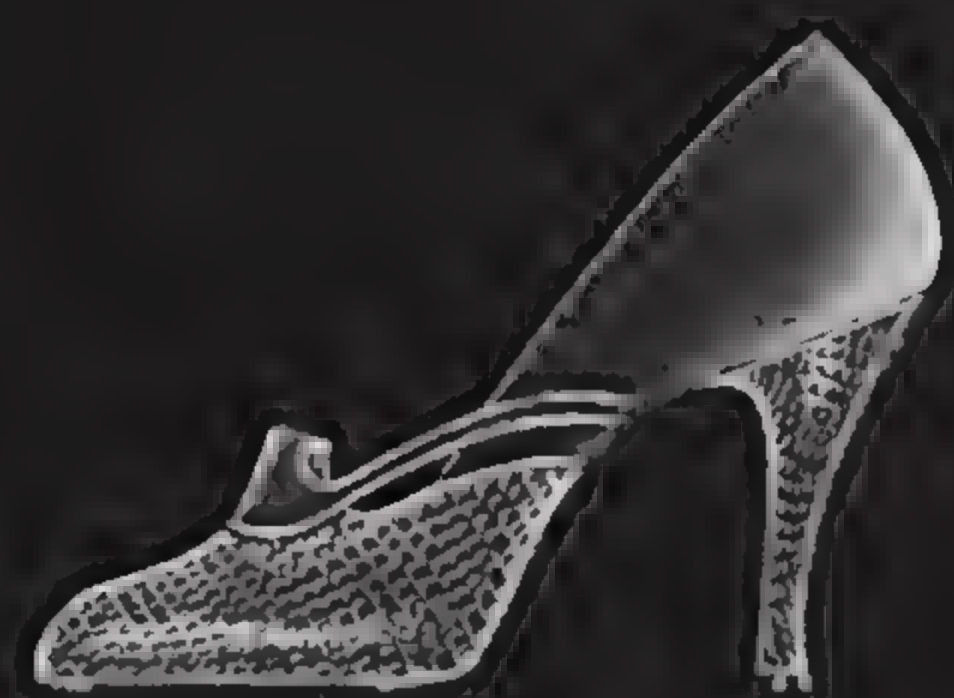
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V O G U E

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PARIS FASHIONS

Cover design by Benito



PARIS FASHIONS

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Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue

"EN AVION" (FLYING) CREATED BY CARON PARIS



PERFUME "EN AVION" FACE POWDER

Vogue's

eye view of the mode



HAT AND SUIT FROM BEST

THE Benito cover for this issue shows a self-assured lass wearing one of the formal dinner-suits that you'll hear a lot about this winter. Schiaparelli designed it out of "Treebark," a heavy new crinkled silk exclusive with her—and exactly like its name. The scarf is very special; and the little Talbot hat scintillates with tiny mirrors. Best has the suit.

- The little columns of type at the right and left are pocket-analyses of the winter Collections, showing—in tabloid terseness—what Fashion has discarded, what it has held over, and what it has newly created.

- You've heard, doubtless, about the Tyrolian craze in Paris clothes. Perhaps you'll understand it better if you cast an eye at the stalwart Tyrolian males at the right in their jaunty jackets, half-stockings, and the hats that gave Schiaparelli her keenest slant on sports chic. Right below them is the redoubtable "Schiapp" herself at a Tyrolian party given by Mrs. Woolley-Hart at the Château de Laboissière, near Senlis, where all the guests came in "White Horse Inn" costumes. For modern versions, see pages 54 and 55.

- With our customary modesty, we show ourselves in the picture below as Hollywood sees us. It's a scene from a forthcoming Fox production called "My Weakness." In it, Lilian Harvey plays the part of a dumb little, homely little girl whom some kind individual decides to educate in the art of being alluring. Lesson No. 1 is to haul her before gigantic replicas of the world's leading class magazine (excuse us), where she learns the steps to external perfection—if not internal grace. Please note the luxurious refinement of Jean Fenwick as the Vogue girl. The third magazine from the left is another Condé Nast publication—"Le Jardin des Modes." Score two.

Buy These

1. The sheath silhouette
2. The long dinner-suit
3. The dinner-hat
4. The glove to match
5. Lamé
6. Tight, straight sleeves
7. The Cossack coat
8. Fur or cloth waistcoats
9. Knitted hats
10. The fur necklace
11. The fur bow
12. Civet, seal, skunk
13. Separate velvet blouses
14. Stand-up collars
15. The reversed silhouette
16. Chesty effects
17. The house-coat
18. The off-the-face hat



PIAZ, PARIS



HOYNINGER-HUENÉ, PARIS

TO CROWN A MODE OF ELEGANCE—VIONNET'S DIADEM OF CARVED CORAL BALLS ON A FLAT RED LACQUERED METAL BAND

EDITOR'S NOTE: This is the third chapter of Vogue's review of the Paris Openings. On these and the following seventeen pages, a group of outstanding models from the French Collections are shown in photographs and sketches, completing a comprehensive picture of the new mode



LANVIN'S RUSSIAN DIADEM AND SILVER SLEEVES; BENDEL

FINAL REFLECTIONS ON THE PARIS OPENINGS

THE Paris Openings have really opened something. They have opened a desire in the feminine heart for more beauty, more elegance, and more luxury. They have suddenly awakened the Sleeping Beauty slumbering in each of us, turning every woman into a fairy-tale princess. It is so easy to imagine what such a princess would do!

She would have at her beck and call an innumerable army of dwarfs for her prompt service, and, as for herself, you would not find a woman more exacting, more fastidious, more hard to please. Isn't she the very spirit of the new fashions?

Three months ago, she might have said, "I want to look like a queen. I am tired of the lean years. Go fetch me a dress of gold or a gown of silver." And the dwarfs would have gone and come back, but empty-handed.

"We have searched north and south, east and west," they might have said, "and have found nothing such as you desire."

"Dear, dear," she would sigh.

But to-day, she says, "I know it exists. There is that pink lamé at Vionnet's, and I can not live without it. Bring me that magnificent voluminous gown, all pink and silver." They bring it to her, and it is even more beautiful than she expected. (You can see for yourself, if you look on page 24g.)

"I adore it. I will strike a great note with it," she says. "And now I want to find a coat to put over it. It should be woven with moonlight thread." And they find it, at Augustabernard's—that long, straight coat of silver lamé, with a fur stole, long and straight also, that Vogue showed in the September 1 issue.

"Isn't it a beauty? It's perfect with straight, slinky skirts. But how am I going to put it over skirts like the one on my Chanel dress, with a peplum? (Look on page 35.) I must have a fur cape for that, of course. And I would like something simple for less stately occasions. I must have a slim, long affair, at once."

The industrious dwarfs come back with a black crêpe sheath from Augustabernard, finished at the top with some supple, soft, gold-striped lamé, vastly becoming to the face it frames, while the black material flatters the figure and makes it look slim. Then they offer her, to choose from, a soft dull gold dress with long sleeves, from Chanel, a silver-and-white sheath from Louiseboulanger, a silver-mesh dress made by Lelong, with a long back panel, and a black velvet from Lanvin with quilted silver lamé sleeve ruffles (this one, "Divinité," is shown on this page). She adores them all.

"I feel like a mermaid in these clinging models. Why not a fish-tail, too?" The fish-tail is produced. It is on the long, trailing black dress from Patou shown on page 27. The back is utterly bare.

"It's divine!" exclaims the Princess. "But I shall catch my death on a cold evening. Quick, something to cover my back and arms."

She is given another Patou model, of black velvet, with long, tight sleeves and back of sheer organza. (This, too, is shown on page 27.) She wants more. Furs and furs are offered her, one more luxurious than the other. If she wants white ermine, suitable for a coronation fête, there is a beautiful wrap from Lanvin, the skins vertically worked, with huge, soft, ornamental sleeves. If she wants broadtail, there are the three-quarters length coats from Heim. If she wants fox, Paquin has made, for such regal ladies as she, a cape of seven splendid foxes, falling straight from the shoulder and supported on a background of faille. But all this is still not enough.

"If I am a queen," she complains, "what am I to wear on my head? I need a crown." A head-dress from Vionnet is brought to her, adorned with coral balls on a red lacquered metal band. (Bergdorf Goodman has this, and we show it on page 24d, augmented by Mauboussin's ring and bracelet.) Another one, like a diadem, from Lanvin, is of silver metal and ebony (shown on page 24e). From Lanvin, also, is a Greek coiffure of blue crêpe tied to the dress, and shown on page 32.

"And what for my arms and hands?" Heavy, barbaric jewels, diamonds inlaid in huge crystal bracelets or rings, from Boivin. Thick, squarish brooches, from Maggy Rouff.

Nothing is too beautiful or too rich, to-day, for the lady of fashion. We are tired of being poor. It is not fashionable, any more. We like the best of everything and are not afraid of gold and glitter. Lamé has come back, now that Vionnet has introduced it to us and to the whole great *couture*. Gold or silver, pailletted or powdered, every metal fabric is right if it is beautiful.

Even in the daytime, we are going to use lamé—small details of it, at least, light touches like the tips of Midas's fingers. Augustabernard shows us lamé waistcoats and cravats; Lanvin, lamé sleeves and collarettes.

Rich quilted taffetas make a stunning Schiaparelli evening cape and a long, trailing *manteau d'intérieur*, called a "philosopher's coat," to wear in an eighteenth-century, offhand manner at home near the fireplace, when in a mood at once ornamental and quiet, cosy and luxurious. (Vogue showed this in the September 15 issue.)

Blistered satins are used for formal afternoon suits at Chanel—for, when they are not lamé, the materials are still precious in some way. Shiny pannes, shimmering velvets, make those beautiful moulded evening dresses that change women into living statues, as at Worth's.

And more precious still are the furs. Furs are triumphant. On Vionnet's coats, they are remarkable for the flung-back necklace treatment that launched one of the

most important lines of the new season. The fur on these coats is fox, or black-and-white ermine, or grey broadtail falling in loops in the back. Paquin was inspired by the beauty of foxes to create marvellous models on which the fur makes a gorgeous and important ornament hemming a three-quarters jacket, or twists itself around the armholes, or folds and unfolds in simple, beautiful lines, like a scroll or an arabesque.

The stoles put on coats by Schiaparelli and Augustabernard fall in a straight vertical line from the chin down to the hem. (These, too, were illustrated in the September 15 issue.)

The fur coat has come into its own again. To tell the truth, we are sometimes a little bit afraid of it; it can be so heavy and so old-looking. But not this year! There has been a revolution; the new fur coat looks young. Often, it is in three-quarters length, and, whatever the length of the dress beneath, it does not look clumsy. It is smart over an afternoon dress, and also over a full-length dinner-dress. It gives a pleasant juvenile silhouette and is never made heavy with cumbersome collars. A simple narrow collar-band, a short straight collar, a scarf, or nothing at all, comes around the neck. The sleeves, on the contrary, are important and ornamental and often raglan in cut. The fur, carefully worked out on vertical lines, gives a pleasant effect. Lanvin offers a wonderful three-quarters broadtail coat and so does Louiseboulanger. Heim has done marvels with a three-quarters length coat of mink.

Muffs are used by Maggy Rouff to complete fur-trimmed coats—again adding elegance to the silhouette.

We shall see more elaborate and decorative hats. Even the simple sports hats with a Tyrolian flavour proudly show little feathers pointing to the sky, winking at the mountain tops. Schiaparelli sponsored them. Maria Guy's hats have a way of turning down in front or, what is newer, of rolling up across the forehead. In fact, this is the newest movement in millinery in Paris at the moment. The quite wide brims are flattened back across the head, giving a wide look to the back, from both sides. Next come the berets. The pointed variety, like Rose Descat's four-cornered model, is the hat for the winter. For afternoon wear, the black velvets of Maria Guy are skilfully draped, diving deeply enough over the face to shade the eyes and climbing high enough at the back of the head to offer an interesting profile.

An evening hat, as Mainbocher sees it, is a precious small bunch of ostrich feathers like a halo round the face. Suzy uses fur, broadtail or monkey, elaborately. Hers are truly trimmed hats. Evening hats are definitely in the picture and will certainly be worn with those long-sleeved, slit-in-the-back dresses. (Continued on page 93)

- Yards and yards of rich lamé—silver on a ground of pale pink moiré—went into the making of Vionnet's "4690," one of the great dresses of the year, which is shown on the opposite page. It is softly supple in the hang of its wide circular skirt, yet firm enough to make bands, emerging from the front of the soft bodice, stand up in a halter-like bertha. Jewels from Mauboussin





VIONNET (HATTIE CARNEGIE)

FURS IN ARABESQUES

• Up above is Vionnet's fur necklace, on "5196," a coat-dress of grey velours Léda. All the excitement appears in back—in the bulk of the grey fox collar and in the velvet back-yoke, with buttons and an antelope belt. Vionnet is using this reversed silhouette in many coats and coat-dresses, keeping the front austere simple by putting the fastening under the arm or in back, and augmenting this nun-like effect by flatly folded sleeves. Maria Guy is responsible for that very smart pointed and sectional beret, which is made of blue felt and is called "Contrebandier"

• The models on the opposite page show the richness of the mode—in magnificent materials and luxurious furs. The first is Paquin's "Risque-Tout," a three-quarters jacket of smoke-grey velveteen outlined with arabesques of whitish-grey fox, over a grey velours Léda dress. Rose Descat's pointed-over-the-eye beret is made of deep red velvet

• At the far right is "Scandale," a shiny broadcloth coat in light Havana-brown, with red fox piled high about the neck, laid in a peplum band across one hip, and bordering the hem. Descat brown velvet hat; from Saks-Fifth Avenue



PAQUIN (BERGDORF GOODMAN) • PAQUIN (RHODA)

The magnificent mode of rich fabrics and furs



LELONG (LORD AND TAYLOR)—Here you see the great richness that may accompany simplicity—in “Antioche,” a monastic black velvet evening coat with a gold brooch and separate cape panel

LANVIN (STEIN AND BLAINE)—Silver lamé quilted into ribs faces the turned-back shoulder cuffs on “Minerve,” of black velvet. The small neck-line is characteristic with the mermaid silhouette

LANVIN (SAKS-FIFTH AVENUE)—Panels of heavy black crêpe start from the sides of the bodice on “Cariatide,” drape to the neck in back, and are held by a gathering string, leaving the back bare



JEAN PATOU (PEGGY HOYT)—One of the most dramatic backs in Paris is seen in "Lucrèce," of dull black fleur de soie, with a long sun-pleated panel train, under a fan-shaped section

JEAN PATOU (STEIN AND BLAINE)—Innumerable occasions will present themselves as a background for "Mystère," of black chiffon velvet, with a long-sleeved, velvet-striped organza guimpe.

Black steps to the front



MOLYNEUX (JAY-THORPE) • VIONNET (BENDEL) • WORTH (BENDEL)



LUCILE PARAY (SAKS-FIFTH AVENUE) • CHANEL (ROSE AMADO)

BACKS are WINNING

Backing up our title, the first lady leaning over this gaming table (opposite page) wears a dress of panne sauvage in honey colour, with big velvet flowers garlanded across the back of the cape—for honey colour is one of the loveliest new evening shades

Evening coats, too, must be dramatic in this mode of elegance. Vionnet's rich red velvet coat—in the middle on the opposite page—exactly fills the bill, with its long lines and its large sleeves, very full at the elbows and shirred into the back

And it's the back of the third model that gives it such a grand manner. It's Worth's fuchsia moire dress with rippling fulness suggesting revers in back, above the broad braided crêpe belt, and more rippling fulness hinting at a diminutive bustle below it

More good backing—in the first dress on this page, a Paray model of black and pink taffeta with yards and yards of accordion pleating swirling around the hemline and yards and yards more in gay, flattering little ruffles that edge the two wide shoulder-straps

It's the way Chanel has pulled back the two-tiered sleeves of the last dress that makes the back so interesting. The dress is of red velveteen, and the shoulders are entirely bare, but there's a little velveteen cape edged with a band of mink to cover your back



STEICHEN

MOLYNEUX (BENDEL)

OUT AT THE ELBOWS

Our old friend, nutria, is having a marked success this year. Molyneux stacks giant elbow-cuffs of it on this grey wool suit—not really a suit, but a dolman jacket and a dress, belted with nutria. The grey felt hat, also by Molyneux, blinds your right eye with a visor; from Bendel. The jewels are from Black, Starr, and Frost-Gorham; the chair, from Colwell



MAINBOCHER (SAKS-FIFTH AVENUE)

STEICHEN

Every inch of it is ridged and puckered—that black wool jacket above with its full sleeves balanced by a swinging back. It's worn with a black wool dress, a brilliant red Ascot scarf, and Maria Guy's fabric hat with a shaving-brush feather set in just the right place; from Saks-Fifth Avenue. Black, Starr, and Frost-Gorham jewels

CORRUGATED WOOLLEN



LANVIN (JAY-THORPE)

HOYNINGEN-HUENÉ, PARIS

CLASSIC LINES

A dress to make you look like a goddess clothed in simple, classic drapery—that slip of pale sea-green satin dulled by georgette crêpe to match, shown at the left. Silver lamé loops on one shoulder gather in the fulness of a panel that encircles the arm like a military decoration and continues into another loop down the back, pausing to tie about the head, then falling in a long end to the hem. Lanvin calls this “Athénienne,” and Made-moiselle Agneta Fischer is wearing it with jewels from Boucheron

And across the page, you see another costume with classic simplicity—Callot Sœurs’s “Feu qui couve.” First, there’s a great circle of deep nasturtium-red velvet, with a hole in the centre for the head, and an under-cape of silver lamé as a lining. You can drape it like a Roman toga, or a burnous, to form a striking back-drop for the straight sheath of blistered silver-white lamé. A wide embroidered belt encircles the waist, and there is a scalloped train. The dress (without the cape) is from Best





MAGGY ROUFF (BERGDORF GOODMAN)

HOYNINGEN-HUENÉ, PARIS

WIDTH AT THE HIPS

First of all, notice the bracelet sleeves, made of satin flowers, on Maggy Rouff's enchanting dress, "Camélia Noir," shown on the opposite page. Heavy black slipper-satin is used to give the new low side flare to the skirt that moulds you down to the knees—a low flare balanced by a loosely pleated peplum projecting out over the opposite hip. There's a deep square-cut back décolletage, and there's a graceful fox-trimmed wrap to go with it, which you can see in one of the photographs on page 36

A straight skirt trails into a fish-tail at the back of Chanel's "17"—that evening dress shown at the right, which is made of lustrous silver-grey satin, with the reverse side faintly striped in black and grey. The high-cut bodice has a flung-back collar ending in circular jabots at the sides of a deep back décolletage—an astutely studied contrast to the separate, ruffled bracelet-sleeves and the flare of the narrow peplum at the hip-line. Mademoiselle Jacqueline Quesnel is wearing it in the photograph



HOYNINGEN-HUENÉ, PARIS

CHANEL (HATTIE CARNEGIE)



1. MAGGY ROUFF'S FOX AND SLIPPER-SATIN CAPE (THURN)



2. MOLYNEUX'S WOOL AND BEAVER COSTUME



3. AUGUSTABERNARD'S GREY CRÈPE



4. WORTH—VELVET AND FOX (BERGDORF GOODMAN)

HARVEST FROM PARIS



5. LANVIN'S DRESS OF GREEN VELVET (RUSSEKS)



6. ANNY BLATT'S KNITTED SUIT



7. LANVIN'S FEMINE MESS JACKET

HORST, PARIS



8. PAQUIN'S WOOL-AND-FUR SUIT



9. CARETTE (BENDEL)



10. CLAIRE ANY'S MODEL (JAY-THORPE)



11. LANVIN'S PINK SATIN SLIP-ON BLOUSE OVER BLACK

HORST, PARIS



12. HEIM'S THREE-QUARTERS COAT OF BEIGE CARACAL



13. KNITTED COAT; HELLER AND RICE (JAY-THORPE)

FULL DESCRIPTIONS ARE GIVEN ON PAGE 90



Paris head-lines go with high neck-lines

- Chanel made that supple-brimmed black velvet beret, shown in two views at the top of the page, to go with an ermine cape; Bendel
- The white coq toque (upper left) has a visor brim—Chanel's solution of what to wear with a fur-collared suit; from Jay-Thorp
- To top a black wool dress with a new under-chin bow, Schiaparelli made "Savile Row" (left), of hand-knitted black wool, brim and all; Bergdorf Goodman

- That black velvet top-hat at the upper right is another of the seventy hats that Chanel showed at her Opening. Its stiff crown slants up in front, where it is trimmed with a headlight of black crosses
- Worth, too, is making hats to go with costumes. "Favourite" (just above) is a black felt toque with a big tuft of crosses reminiscent of a mandarin's head-dress. It goes with a red ermine-velvet necktie on a chic black wool suit

Vogue Points

YOU won't have to sit on your hands to keep them warm this winter. You can thrust them, instead, into cozy gloves of wool or fur. Gloves entirely of breitschwantz or nutria. Or wool gloves with buttoned-on fur cuffs. Or wool gloves, fur-lined, so that when you turn back the cuffs, presto, you have a muff.

- The pendulum swings. The over-the-eye beret is now with us. But—who knows?—soon we may be wearing hats on the back of our heads again. Maria Guy is backing the movement heavily. She pushes that dinner-hat, right with the *verboten* paradise, clear off the forehead, and several of her fishermen hats sit far back on your head.

- They're practically as huge as Yankee carpet-bags—those new box-calf bags. Witness that one at the right. Schiaparelli's are literally elephantine. And so mad is she about box-calf, she puts wide belts of it on everything, uses it for clips, and even makes bows of it for blouses. Augustabernard is crazy about calf belts, too, and she dyes hers red and fuchsia.

- New ways to say it with flowers (artificial). Molyneux plants iris—white, purple, or yellow (the latter are divine on lamé)—on many dresses; Mainbocher bunches fat dahlias under chins; Marcel Rochas strings white lilies on the neck of a black satin dress.

- To hark back to gloves—evening ones, this time—Chanel's above-the-elbow velvet gloves are the current rage. They should be in the same colour as your dress, and wrinkled just to cover the elbow joint.

- Question: Where are we going to put our big clips—now that necks are so high? Answer: At the base of your throat, or at the back of your neck. Other jewellery notes. Better than one bulky barbaric bracelet are two identical bulky barbaric bracelets—one to be worn on each arm. Yellow-gold jewellery looks newest for day and sports. But platinum rules by night.

- Do practice up on manœuvring a train—not only your evening dress, but your long-sleeved dinner-dress and your new house-coat will have one.

- And don't stop knitting. Knitted sweaters, suits, coats, hats, and blouses are better than ever. Schiaparelli even showed two crocheted evening gowns. And her knitted fedora and Tyrolian hats have become world news.

- You push it clear off your forehead—that Maria Guy dinner-hat “Jeunesse,” of black felt and paradise (top of page); Hattie Carnegie. The dress is Marcel Rochas's, of satin-striped black tulle
- Giant brown calf bag, by Model; initialled clip; Saks-Fifth Avenue
- You just button on those changeable fur cuffs that top the grey woollen gloves speckled with white. It's Heim's idea, and a warm one
- The sports gloves of Rodier's mixed dark grey Brilap have black antelope palms and metal-buttoned wrist-bands. Stern's has these
- Worth's evening gloves, last, are of beige suède with satin cuffs





CECIL BEATON

Mrs. Edgar Scott with her Augustus John portrait

The LIVING IMAGE

APPARENTLY, it is impossible to speak of portraiture without speaking of photography. Impossible and unreasonable. For there's no denying that the camera lens gave painting—the painting of people—a terrible blow.

The reason, at first glance, is an old one and an obvious one. Why do people have their portraits painted? To own an immortal likeness of themselves, presumably. The flesh dies, but the image lives on. "Preserve me!" beautiful women implored the painters. "Record my wife's face—my father's face—for eternity!" cried others. And the painters, all the world over, had a definite livelihood to fall back on if ever their own fantasies faltered or their interest in landscape waned.

But now? You say, "When I can get a photograph of my wife or husband that is a 'living' likeness—an exact, actual image—why on earth should I pay hundreds or thousands for some painter's perversion of the truth? I want my wife's face—not an interpretation of it!"

That sounds logical enough; until you begin to question (with Socratic devilry) that little word "truth." So the camera never lies? Who said so? Have you never seen photographs of yourself that made you either impossibly beautiful or impossibly homely?

No, the truth is that the more of an art photography becomes, the further it veers from the literal fact and the more it reflects the imagination and skill of the artist behind the lens. The camera is not an end; it is a medium like the brush or chisel, and just as susceptible as they are to the vagaries of human talent. So—the blessed element of truth being out of the argument—what remains? Convenience (no long posing)—economy—and the fact that there are so pitifully few portraitists alive to whom one would trust one's features.

You see on these four pages six portraits by six painters, all of whom had their triumphant day. With the portraits, you see the originals. There could be no better object-lesson; not to prove the inaccuracy of painting, but to show that in each photograph there are *two* living images, instead of one. The painting exists: the woman exists. You have here no mere process of reproduction. You have creation—coupled with observation.

These six portrait-painters—Sargent, Boldini, Augustus John, Zuloaga, Sorin, and Schattenstein—were chosen for the same three reasons. First: Because each was highly "fashionable" in his own day (or (Continued on page 86)



MISS MARY BINNEY MONTGOMERY AND HER ZULOAGA

Three phases of the portrait tradition



• In the library of her New York home, on East Seventieth Street, Mrs. Dave Hennen Morris poses before the portrait John Sargent painted of her when she was a little girl. A print of the portrait, which still bears a strong resemblance in its essential traits to Mrs. Morris, lies on her lap

• At the top is Lady Mendl, the internationally known Elsie de Wolfe, with the Boldini head of her, painted in 1905, on Boldini's first visit here

• Whitney Bourne, at the right, sits before the naturalistic and gracious portrait that Nikol Schattenstein has painted of her in his New York studio



HORST, PARIS



CECIL BEATON



CECIL BEATON

Mrs. Harrison Williams before her Sorin portrait

Music at Nine

by Alan Pryce-Jones

"OR we might," says Mrs. Entwhistle, "have a Musical Party." It is a suggestion easily made, as though it were simply an alternative to a dance; or perhaps Mrs. Entwhistle wants to have a party for a few of what she calls her more solid friends, friends who are inclined rather to sink comfortably into a chair after dinner than to set off in a very fast Viennese waltz with a total stranger on a very small floor. Mrs. Entwhistle, in fact, little knows how rash she is. "We might," she says, quite casually like that, "have a Musical Party." We might indeed.

She probably knows of some one whose daughter is doing very well at a college of music. Of course, she isn't quite good enough as yet to appear in public, but it would be so delightful if Mrs. Entwhistle would lend her house, just (they say ingenuously) for the sake of the experience. And it would give the girl courage, too. She is sure she only wants an audience to bring the best out of herself; and she will give them—it's certain to be all right, the great thing is not to practise too much—a Chopin *Scherzo*, though it seems cruel that one has to play it from memory. And so on.

That is just a Musical Party. It isn't of to-day particularly, for one of the oddest and oldest characteristics of the human race is its kindness to bad artists. It may be that they bring out the mother-instinct which glows in the breast of hostesses more brightly than any-





where else; but it is certain that the bad musician shares the privileges of the bad painter and the bad poet.

There is no reason to suppose that the prodigies which our grandmothers performed on the harp, or the madrigals which our remoter ancestors sang in their half-timbered manor-houses, were other than most unpleasant performances, however moving they may seem, at a safe distance, to those who regret the disappearance of the musical amateur. But until quite lately, since there was almost no alternative (anyway, in London) except a journey by brougham to the Crystal Palace to hear *The Messiah*, this kind of musical party was extremely fashionable. It was not much better than the more spontaneous performance which was called "a little music." "A little music" was apparently a very normal way of spending the evening. It largely depended on the flirtatious gambit of lending somebody songs, and it was upheld by a secondary gambit—to us almost inconceivable, but clearly shown in a thousand steel-engravings—of leaning on a piano while the charmer sang. In the more talented families, several charmers sang in parts.

At last, the professional musician came into his own. People realized that—just as one does not call in an (Continued on page 76)



SKETCHES BY CECIL BEATON



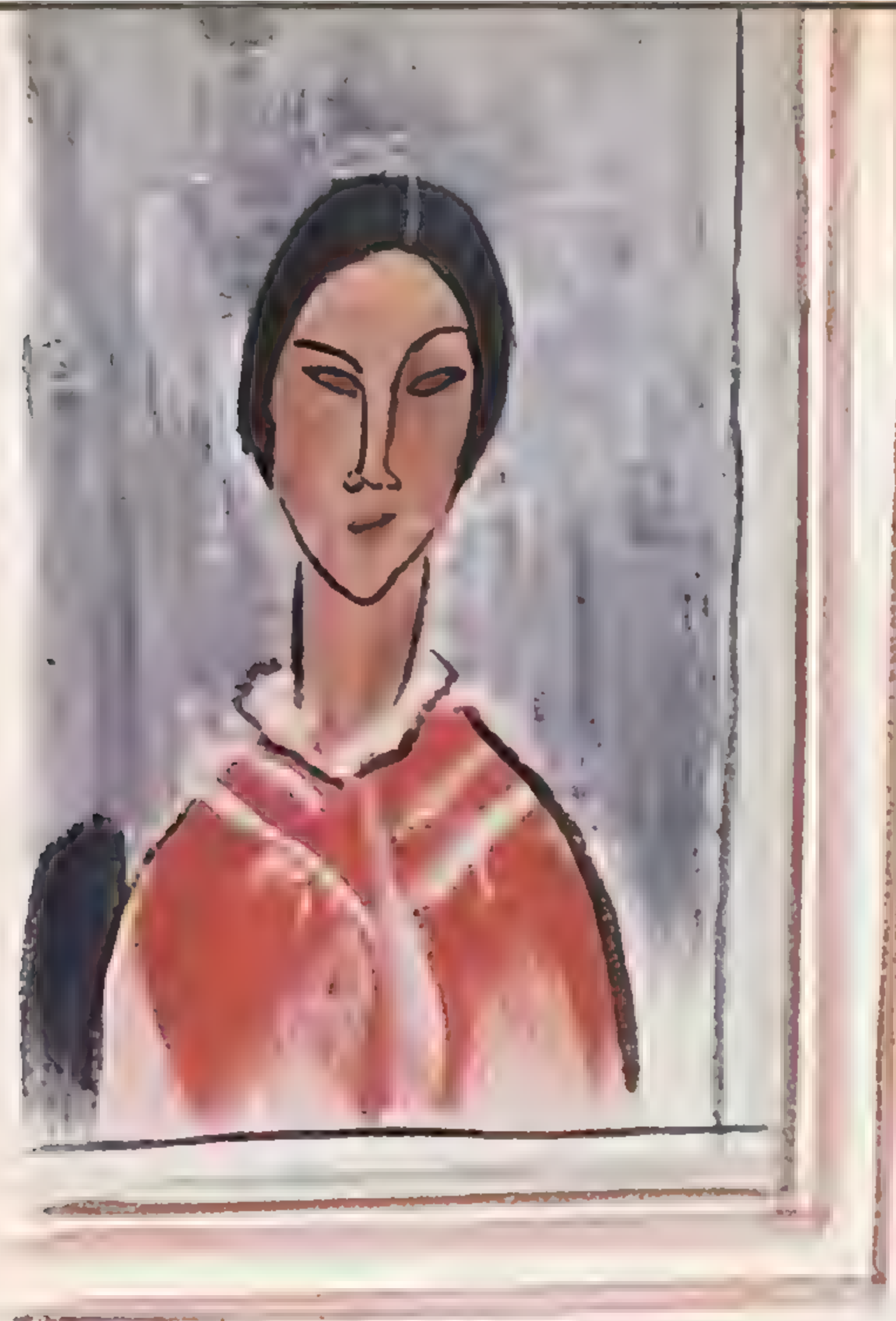
Schiaparelli's daytime silhouettes in colour

- The natural colours of Scotch wools play a big rôle in Schiaparelli's daytime clothes. In "433," the first model above, a knitted heather-brown jacket is worn over a striped wool dress. Knitted hat, "White Horse Inn"; from Mrs. Franklin, Inc.
- In "437" (middle), you see an entirely new silhouette—for the two-thirds coat of blacksheep wool flares straight out from the belt-line. There's a plaid wool skirt, a jersey jacket, and a silk jersey blouse; Altman. Knitted hat, "Saville Row"
- Schiaparelli's classic tailored suit, "455," is of velours de laine; dull crêpe blouse; Gervais. Knitted cap, "Coquillage"

- Lamé has returned in full force, this year, and one of its most distinctive versions is a gold with the look of coarse beige linen. This is the lamé that makes that first Patou dress on the opposite page—a short-sleeved-dinner-dress, "Graziella," with a coat of brown velvet, outlined with sable
- Patou's new dark shade for afternoon and evening is called wild-blackberry—and it's the identical colour of that berry in its crushed state. You see it in the second dress on the opposite page—"Amoureuse," made of satin and trimmed with a fuchsia sash and bow. You will find this at Frances Clyne



PATOU'S NEW EVENING COLOURS—BEIGE-GOLD WITH BROWN, AND WILD-BLACKBERRY WITH FUCHSIA



On these two pages are three degrees of the new formality. The first dress above—Mainbocher's "442"—is a satin sheath with a yard-long train, two flat tiers at the hips, and a small cape of blue fox wrapped about the shoulders and tied in back—making a perfect costume for a private party; from Hattie Carnegie

The second degree of formality is Mainbocher's "471," a dress of sapphire velvet with a slinky train; a tiny hat of black net and velvet, dripping ostrich down the back; and an ermine wrap to give that "chesty" look. In this, you could sweep grandly down the aisle at a first night. Wrap and dress from Bergdorf Goodman



Lucien Lelong's velvet dress, "62," covers you up more, but is no less formal, with its back-tying jacket sprouting wings of gold paradise. It derives from the lovely black velvet evening dress with flame coloured paradise that Lelong made for Marlene Dietrich—a dress for formal parties; from Milgrim

FRENCH FORMALITY



"Cover up your neck and arms for dinner," says Lanvin, and marks her words in "Béatrice," a beltless sheath of blue velvet with a trailing skirt. Openwork braiding gives width at the sleeve tops; from Best

Rich, dull red velvet with sable—what could suggest elegant informality more than this draped gown? It's "Irmine," from Lelong, and it has a long, full skirt and two circles of fur; from Altman

Augustabernard uses bright green crêpe romain for the dress below, "320." It is shirred all through the body, and its long, full skirt and three-quarters sleeves make it perfect for informal dinners at home

P. B. Williams



High necks before and after dinner

Here is a trio of colours to wear under deep brown or black fur coats for tea or bridge. Mainbocher made the first dress, "500," of wine-coloured crêpe roma, trimmed with flowers tucked into a bib. This is from Bergdorf Goodman

Patou's dress called "New Colour" is in a deep blackberry shade. Made of satin and silk cloqué, it is draped high round the throat and has fitted sleeves. It makes a fascinating dress for afternoon; Nieman-Jackson. Patou felt hat

Another high neck—this time in Augustabernard's "319," an afternoon dress of crêpe tucked into a mannish waistcoat, tied around the throat, and trimmed with a red leather belt. Note the full, tucked back; Bergdorf Goodman



THE DRAWING-ROOM—ARRANGEMENT IN WHITE



THE HALL—CLASSIC SEVERITY

DIX DURYEA

The NEW YORK HOUSE

of Harrison Williams, esquire

FOR a varied collection of superb paintings and furniture, a fitting background has been achieved with great success in the New York house of Mr. and Mrs. Harrison Williams. A subtle gradation of whites in the drawing-room offsets the brilliance of colour in two paintings by Savely Sorin. A fine Goya is framed by the velvet texture of old carved pine in the library. In equal accord are the jewelled glow of Ispahan carpets and the faded gilt of Caroline furniture. Mrs. Williams has supervised a great part of this most successful decoration and, with Mrs. Somerset Maugham, has collected the profusion of exquisite accessories ranging from the delicacy of Waterford glass and painted silk to the perfection of Chinese pottery figurines. This careful selection of objects contributes greatly to the air of subtle magnificence.



THE STUDY—FIGURINES AT HOME



THE LIBRARY—SETTING FOR GOYA



ORIX DURYEA

THE DINING-ROOM—CHINESE PHANTOMS IN SILK

Sporting finds of this Fortnight

Much is happening
behind backs—see these
buttons on a grey knit
dress with roll collar
and cuffs; Bohwit Teller

Hand-knit
striped cardigan;
Mrs. Farley
Twin cashmere
sweaters
with navy dots;
Peck & Peck

A childish collar and
crêpe bow on a grey
knit dress; Saks-Fifth Ave

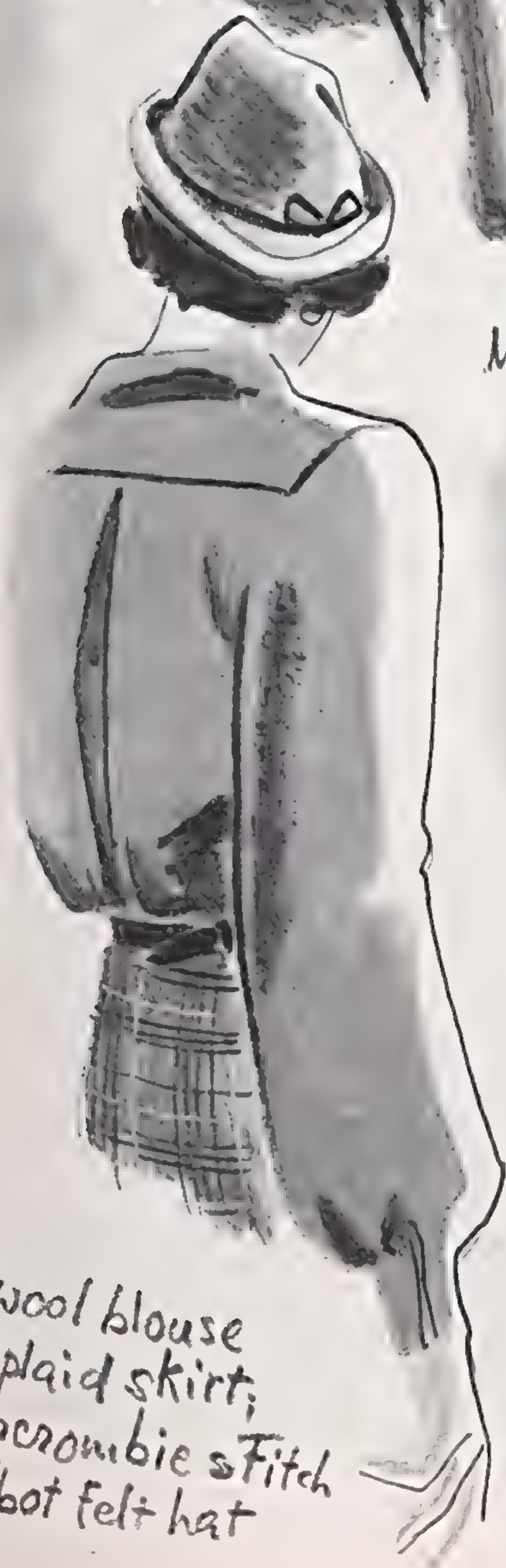


Blue wool blouse, checked suit
"Smoking"; Abercrombie & Fitch
Blue-and-white knit dress,
Peck & Peck



(Upper left) Mannish
necktie on a navy-and-
magenta wool dress; Lord & Taylor
Molyneux felt hat; Lilly Daché

(Right) Red-and-white
checked cotton blouse,
nicely tucked;
Fortnum and Mason



Red wool blouse
and plaid skirt;
Abercrombie & Fitch
Talbot felt hat



HEIM (BENDEL) BUILT THIS SHORT, BUT OPULENT EVENING JACKET, HIGH AS TO COLLAR AND MADE ENTIRELY OF SILVER FOX

LAKE COMO and VENICE

AS SEEN BY HIM

DRESSED and in my usual mind, I went down to dinner here, at the Villa d'Este at Como, feeling that I had returned, after a fortnight on the Riviera, to a familiar, yet strange world—for I found all of the men wearing dinner-jackets (only one was wearing a white mess jacket) and the women in their most formal evening clothes.

But this spot is a bit of the top in romantic settings, and only the most formal clothes are worthy of it. A former palace of the d'Este family, built during the Empire, it is more like a big private house than a hotel. And it is kept up in the last word of luxury. During the "season," which is in September at Como, half of Europe, led by the smart Italians, gathers here to play golf and go on picnics. It is like a huge house-party, and the place lends itself to that atmosphere.

Many well-known people have villas near-by. Last night, I saw Mrs. Richard McCreery, who has one of the famous villas on the lake, and her pretty daughter, with the young people of her house-party who had come over to dance on the terrace after dinner. Also, there were Madame Bonnardel, the charming star of the fashion film which was shown in the June 1 issue of *Vogue*, the Comte Andi di Robilant, Mr. and Mrs. Gower, and the Comtesse Niki Visconti. We might have been dancing in the garden of the Ritz, in Paris, with the addition of the moon, the silhouette of the dark mountains, and the waters of the lake reflecting countless lights and drifting boats—all very theatrical.

And we might have been dancing in the garden of the Ritz, in Paris—so far as the clothes were concerned. Had I been thinking of other things when I dressed, I might automatically have put on the white *peau d'ange* polo shirt and white duck trousers I usually wear on the Riviera—and appeared here like a Zulu chieftain (but not feeling like one) among the Sybarites. As it was, all went well, and I compromised on a white gabardine suit from Savile Row.



MCNULTIN

A FAVOURITE SPOT FOR LUNCH, AT THE EXCELSIOR HOTEL, AT THE LIDO

There is no denying it—the dress innovations in vogue on the Riviera spoil one for the conventional life. After the Riviera, dinner-jackets seem ridiculous for summer wear; white mess jackets and white linen suits for gala nights and the more usually worn *peau d'ange numéros* are so much more suited to warm nights.

This subject of men's clothes on the Riviera was a burning topic, quite putting the subject of women's clothes in the shade. The Marquis de Calvatone has, I think, developed the best uniform for evening wear that I saw on the Riviera this season. He wore a dark blue linen mess jacket with white buttons, a white silk shirt, and white trousers (cut high-waisted like a Spanish dancer's). He invented this outfit, he said, because he didn't want to be mistaken for a waiter and told to bring a dry Martini, quick. This actually happened at Monte Carlo. Some people from a cruise boat came ashore to dine at the Casino, and in the bar, seeing all the men in white jackets, just like the waiters—only better turned out—, they kept demanding cocktails from men who never produced them, but said politely: "Yes, Madam, at once." All the men got into the game—some of them even holding napkins over their arms—and the poor "cruisers" didn't know what it was all about. Eventually, I overheard one of the party say: "But that waiter is wearing diamond cuff-links, and his pearl, I swear, is real." So do we learn in life!

From Como, I went to Venice. Often as I have seen Venice, I am always seeing it for the first time—and it always takes my breath away. I am an expert on the hour to



THE SWIMMING BARGE AT THE VILLA D'ESTE ON LAKE COMO



ALANOVA, THE DANCER

MONSIEUR AND MADAME CHARLES-ROUX



SERGE LIFAR, COUNTESS EDOARDO VISCONTI, MADAME LELONG, PRINCE JEAN-LOUIS DE FAUCIGNY-LUCINGE

arrive, having reached there in the early morning, at sunrise, long after midnight, in the full of the day, and in the late afternoon. But no hour is to be compared with the hour of dusk. I came, this time, when the lights were coming on from one moment to the next. And my arrival had an added novelty, for I motored into Venice over the new speedway to the new Piazza near the station.

Here, one leaves the car, descends by marble steps, and, in a gondola or a launch, goes by the newly made canal off to the heart of Venice. It is a great improvement (despite those people who protest and say, "What! Motor-cars in Venice?"), and one saves at least an hour's time. Formerly, one had to leave the car at Mestre and take a boat across to Venice (over a half-hour's sail). Now, in eight minutes, one crosses from the mainland. The car is garaged (and more easily forgotten than if it were in far-off Mestre), the luggage put into a boat, and one is off in less time than it takes to tell. I am all for modern improvements!

Arriving in Venice at dusk has another advantage. At the landing-stage of the Grand Hotel, there are people coming in to dress for dinner, and others going off already dressed (not to mention those who are leaning out of windows and over balconies to see what is going on), so that, before one has signed the register one is *au courant* of what is going on that night.

I had not set foot on the terrace before I heard that the Princess Mdivani (the former Barbara Hutton) was giving a big dinner at the Lido; did I want to dine with what was left in Venice, on the (Continued on page 92)



MONSIEUR CHARLES DE BEISTEGUI, AND PRINCESSE DE FAUCIGNY-LUCINGE McMULLIN



CTESSE STANISLAS DE CASTELLANE

MID-SEASON AT THE LIDO

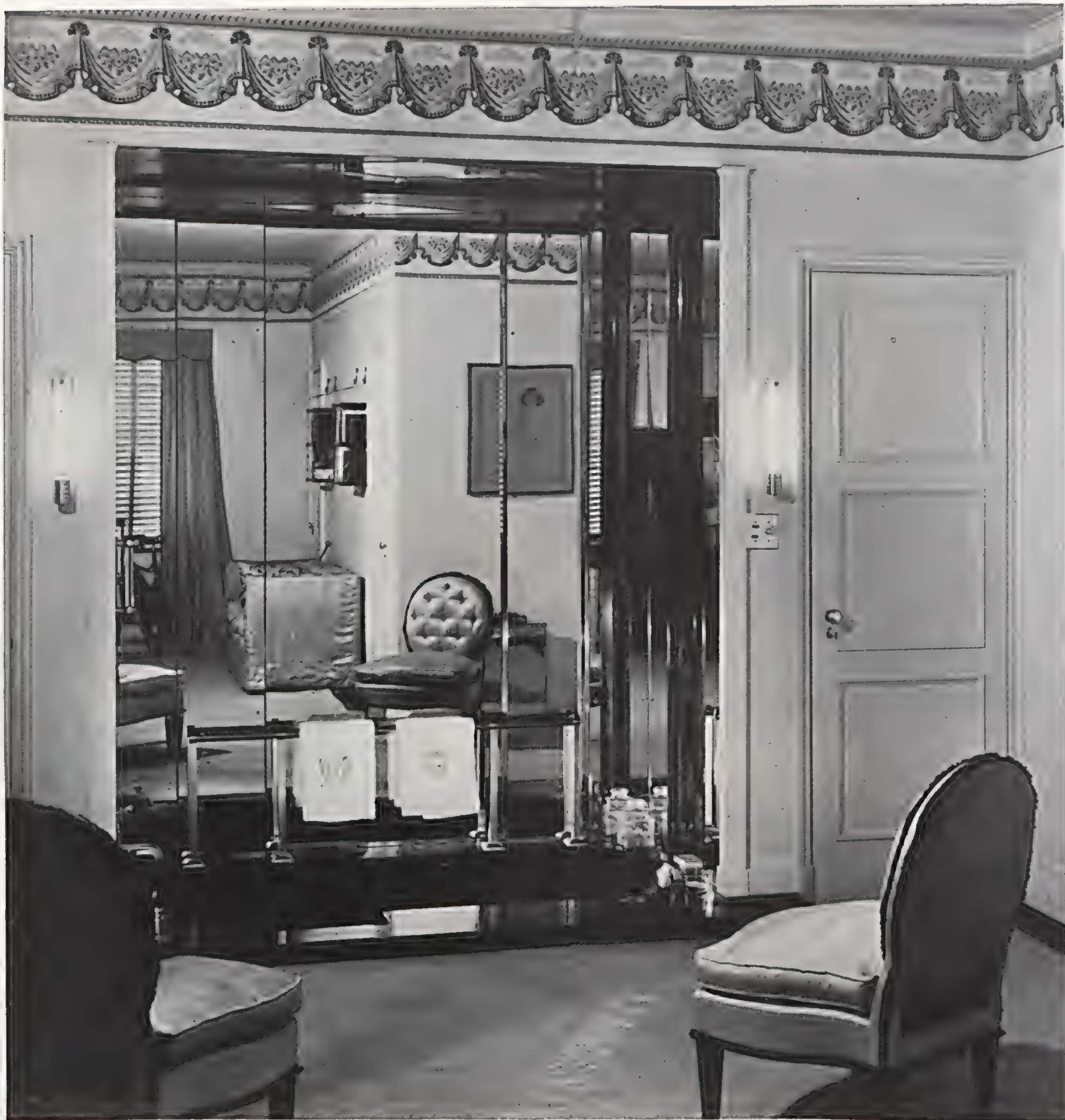


ALL THE WORLD GATHERS AT THE CAFÉ FLORIAN, IN THE PLACE SAINT MARCO



MRS. ARMSTRONG-GWYNNE

• These two pages give you some glimpses of the season at its height in Venice and the Lido. The group at the upper right includes Monsieur Philippe de Castilleja, Countess Edoardo Visconti, Prince Alexis Mdivani, Princess Mdivani, and Serge Lifar. Monsieur Charles-Roux is the French Ambassador to the Vatican



THE 3

Reflections of taste and beauty

• This dressing-bath recently completed for Mrs. Wilton Lloyd-Smith contrasts the sleek surfaces of marble and mirror with the shaggy texture of a yellow hand-tufted carpet. The yellow silk curtains are edged in brown to repeat the brown-and-yellow notes of the Empire frieze. Décor by Elsie Cobb Wilson

• Harold Sterner designed the half-circular basins that flank the mirrored mantelpiece under ingeniously lighted mirrored shutters. Heavy yellow silk covers two tufted Louis XVI. chairs opposite the sunken tub of tête-de-nègre marble. Facing the fire, a yellow sofa and shelf of books invite complete relaxation

ON HER DRESSING TABLE



BEING beautiful is always important. Straight through the year, Vogue holds forth on the necessity of putting creams on your face, exercising your finger, drinking plenty of water, and generally doing the best that can be done by yourself, according to our extremely well-informed lights. But, come autumn, with a frenzy of new clothes and new conquests, there is a sure-to-be moment when you want to take a flier and do something that will give you glamour. Pin diamond stars in your hair, perhaps, or paint your finger-nails a shade that nobody can miss, or put a make-up on your legs—of all places!

If it's the nail polish you want, Peggy Sage is your girl. She felt all this coming on, no doubt, for she has a shade that she has named Fire-Engine Red, and it comes into your life with a clamour. Young things go for it, especially if their summer tan is still intact. Then, there is a beautiful new Oxblood shade, deep and rich and red, and a Diane Red that is very new and exciting, brilliant, but not deep. These are all keyed up with the new autumn costume colours, and very good, too, but in all probability you will pick the one that looks best on your hands, and let it go at that. If you don't like deep shades, but do like a bit of glitter of an evening, there is Rose Pearl, which shines, but with a delicacy.

Miss Sage is responsible for the new evening leg make-up, too, and it is one of those contributions that make for glamour by night. It is a cream, and you smooth it on your legs until it looks like a part of them. Not a bit artificial, but smooth and velvet, under your sheerest stockings. Or, if you don't like to wear stockings, but don't like the idea of not wearing

them in town, this takes their place with suavity and assurance. It never rubs off, and—*mirabile dictu*—it is moisture proof, testimony being sworn to by a lady who blanched, but recovered to beam, under the onslaught of spattered cocktail drops on her instep. When you want to take it off, you merely scrub with soap and water.

A beautiful new way to finish up your face for the first fiesta of the season is by means of Dorothy Gray's brand-new make-up foundation cream. Spread the lightest film of it on, and you will observe yourself as transformed as Cinderella. It gives that velvet look to your skin that we hear so much about, but seldom succeed in achieving. Furthermore, it is one of the few foundation creams that provides a really excellent basis for cream rouge. Even if you don't go in for this type of thing in general, you'll want it for big occasions. Then, there is a new Dorothy Gray powder to put on top of it—a powder of impalpable (there's a word!) fineness that goes on with beautiful smoothness. This is perfumed with a light flower odour, and the larger of the boxes in which the powder comes is equipped with a fine puff of its own, which fits in the top so that when the cover is buttoned down, you can toss the box insouciantly into your travelling-case without fear of spilling.

To brighten up the lips, after all this finishing has gone on, Kathleen Mary Quinlan has some special new lipsticks for evening. They are made in a baby size that slips into evening bags, taking up no room at all, and they have festive names and shades. Red Cherry, for example, and Poinsettia and Titian, the last a true shade for redheads. They are in smart little black-and-white cases, and you will like them.

Of course, if you want to be especially glamorous, the most luxurious way of go-

ing about it is to place yourself in the hands of a person like Rose Warton, who is ensconced in Charles Bock's salon in East Fifty-Seventh Street. For Madame Warton gives facial treatments that are something. Dry skins, sallow ones, sagging, flabby skins—all of them yield to the persuasiveness of her fingers and preparations, and emerge fresh and fair to see. Even those little bumps that sometimes mar the skin, and the evening as well, are taken care of by an amazing therapeutic cream that is massaged in with a violet-ray gadget. And what a boon this is on gala occasions! But Madame Warton's interest in your skin doesn't end with the treatment. She assembles the creams and (Continued on page 84)



MARTINUS ANDERSEN

- Contributing to the gaiety of autumn are the Mitcham Liquid Lavender, refreshing and lovely as ever, in a handsome new bottle; Lenthéric's eau de Cologne version of the well-loved "Numéro Douze" fragrance, in gay little flacons; Millot's intriguing "Crêpe de Chine" perfume; and "Tuberose," an exotic new Elizabeth Arden perfume.
- At the top of the page, in a silver lustre box, is Helena Rubinstein's fragrant bath powder

AUTUMN LUNCHEONS



WITH the first sharp air of autumn comes a revival of appetite. Turning from the bland concoctions inspired by the light-minded moods of summer, from the jellied soups and cool mousses so pleasant in hot weather, we anticipate sharper flavours and more sustaining dishes. The fulness of the season is reflected in the ruddy tones of peaches and grapes and in the satin texture of aubergines, the climax of the garden and table. At this season, the reward of summer and the promise of winter are superbly blended, and thus we approach this autumn bouquet of recipes.

Soups, hotter and thicker, go back to the soil for their ingredients; vegetables with subtle blendings of flavour, touched with stock, may make the foundation of a luncheon. With a salad, a sweet, and coffee, perfect balance is attained. For example, begin with a country soup, of which there are so many varieties in France, savoury and thick, and follow this by a comparatively thin and cooling salad of eggs and cucumbers, a reminiscence of summer. The sweet might be a compote of baked fresh pears, at their best at this season, served with thick cream. Black coffee, needless to say, must follow these two cold dishes.

Another excellent luncheon, somewhat similar, includes two hot dishes followed by a cold sweet. Spinach soup of delectable thickness is followed by Crêpes Nicole, with delicately browned bechamel sauce, and an iced compote of fresh fruits of the season ends the meal.

An entrée of fish is always a perfect luncheon dish, and, of the many ways of treating sole, the Sole Elaine is as simple to execute as it is pleasant to eat. Add to this a well-mixed chiffonade salad and a sweet composed of plum conserve with a mould of rice, and the lack of a soup will be atoned for. Another soupless menu may begin with the seasonal oyster, so welcome after months of obscurity, prepared simply *en brochette*, with a salad of well-marinated vegetables and anchovies. Here, the sweet, too, has been discarded in favour of a ripe Edam cheese served with crisp wheat biscuits, a luncheon well on the mascu-

for the hostess

line side, but well calculated to sustain one through an afternoon of strenuous shopping or diversion.

A PEASANT SOUP: Two potatoes, two leeks, two onions, two carrots, two tomatoes, and a turnip are sliced and fried in olive-oil or butter, adding a clove, a sprig of parsley, salt and pepper, freshly ground. Three pints of hot water are added, one pint at a time, and the soup is allowed to simmer for an hour. It is then strained, and the vegetables, which have been riced, are added. A tablespoonful of cream is mixed in, and, just before serving, the beaten yolk of an egg.

CUCUMBER AND EGG SALAD: A cucumber is peeled and sliced and marinated for ten minutes. Three iced hard-cooked eggs are shelled and sliced, and the cucumber and egg slices are arranged on a bed of small leaves of romaine, masking the whole with mayonnaise.

BAKED PEARS WITH CREAM: One not overripe pear is allowed for each person. The pears are baked whole in a casserole in which there is about an inch of sugar water (water and sugar in equal parts) until they are quite soft, but still shapely. The pears are removed from the casserole, and a wine-glassful of Cointreau is added to the reduced syrup. This is boiled for three minutes and poured over the pears, which have been replaced in the casserole. The pears are served very cold with cream.

SPINACH SOUP: Two pounds of spinach are washed carefully and cooked in the remaining moisture. This is seasoned and chopped as for a soufflé. Two tablespoonfuls of butter are melted in a double-boiler with one and one-half tablespoonfuls of flour, adding one and one-half pints of milk gradually with the spinach and a handful of sliced sautéed mushrooms. The soup is allowed to simmer until almost time for serving, when one-quarter of a pint of cream and a tablespoonful of butter are added. When the butter is melted, the soup should be served at once with croutons of fried bread.

CRÊPES NICOLE: A cupful of minced cooked chicken and a half-cupful of mushrooms, seasoned with salt and paprika, are cooked together. A quarter of a cupful of cream is added, and the mixture is kept hot. Thin, unsweetened pancakes, one for each serving, have been made beforehand. A heaping teaspoonful of the mixture is placed on each pancake and rolled. The rolls are arranged in a shallow casserole and a pint or less of bechamel sauce, to which has been added the yolk of an egg, is poured over them. The dish is sprinkled with Parmesan cheese and browned in the oven. It should be served at once in its own casserole.

A compote of fresh fruits may be made by arranging small pieces of tangerine, pineapple, pear, and bananas in a dish with soft sugar. This (Continued on page 80)

Three Newport débutantes



• These three young women basking in the Newport sun have two things in common—a passion for tennis and a very active temperament

• Ellen Tuck French, directly above, is red-haired, mischievous, and about to make her bow to society in New York this winter at a dinner-dance before the Junior Assembly. Her mother is Mrs. Livingston French, of "Cliff Terrace," Newport, Rhode Island

• Eileen S. S. Gillespie (with the curly canine) is the blond and vivacious daughter of the Lawrence Lewis Gillespies, whose winters are spent in New York

• Hildegard Graham (right) is the sub-débutante brunette daughter of Mrs. Augustine L. Humes, of New York, and the sister of Valerie Graham



MODELS FROM BEST

Polly Francis makes her début as a designer

LITTLE WOMEN NEW EDITION

NOT long ago (in the August first issue), Vogue's artists had their fling at dress designing—and maybe you wondered why some one didn't pounce upon the charmingly wearable design by Polly Francis. Now, Best, always on its toes for new talent, has recognized her flair for imaginative but wearable clothes, and she has designed a series of women's dresses especially for them.

And because Polly Francis herself is short, but chic, most of these models will be made up for the small women usually so sadly neglected in ready-to-wear clothes. We've seldom seen the shorter figure so well understood. No little surplice models, no unnecessary gadgets to correct this or that. The chic lies in good proportions and an intelligent choice of materials and colours.

"I've never been able to understand," Polly Francis tells us, "why people will try to pop me into 'mama' dresses because my shoulders are wide, or slip me into dresses that have six too many inches of sleeve when they fit around the middle. Then, there is the bugaboo about peplums and tunics for short people. I know of nothing that can be more flattering or give me greater height when well proportioned." So she has enjoyed carrying out her pet theories with Best's cooperation, and surely these clothes prove her to be right.

Three of the series of dresses are shown here, and, with the belief that they are everybody's clothes, Best will have Polly Francis designs in regular women's sizes, as well as half-sizes for the shorter woman.

Hats for people below average height are something of a problem, too. But, unlike last year's fez, the high, draped crowns will give you additional height without making you look disproportionate. The soft Descat turban in antelope or fabric on the opposite page is a good example. The second is a brimmed velvet with the Tyrolian feeling, carefully scaled so that it does not cut your height as wider brims do. The third is a tailored Rose Descat slouch felt.

- Being a small, chic individual herself, Polly Francis has a very personal understanding of the small figure—as those two dresses opposite prove. The first, of roughish silk, in shades like bronze-green, has the current high-around-the-throat look, and a peplum
- The second is a perfect tunic dress, of crêpe, with vertical pleats to give an optical illusion of more height. The high closing may be thrown open if you like

- Here, on this page, another costume carries out Polly Francis' pet theories. Without surplice tricks or obvious matronish details, she has designed a simple two-piece-effect dress of a new light-weight covert-cloth with a double-breasted blouse. And, over this, she puts a tailored coat of velveteen in a deeper shade that could be worn with many other things. All the hats on these two pages are also from Best



BY THESE DETAILS ARE



Flowers and Frogs: When Mainbocher's mannequins strode out with flowers bunched under their chins—a ripple of applause went up. You can see why—in that black crêpe dress at the left, centre—with white flowers at the throat; Lord and Taylor

• Militarism is even creeping into clothes. Observe that dress in the centre, with martial frogs down the front—a swashbuckling tunic dress of black silk crêpe; from Joseph, Inc.

Jabots and More Jabots:

They make your chest more expansive. They're delightfully Edwardian. So every one is taking them up. The first one above is detachable—all the better to launder—, made of white faille and annexed to a two-piece dress of black faille; from Mary Walls

• Even more decorative is that second one—a series of satin tiers cascading down the front of a black silk crêpe dress with a loose armhole and sleeve. You'll find this at Best's

White Splashes: Other colours may come and other colours may go, but the great love of Paris always remains black, dashed with white. Six out of ten of the dresses on these two pages follow suit. Over at the right, you have a throat-snuggling scarf of black and white satin, twisted amusingly at the top of a dress of black silk crêpe and black satin—the satin-and-crêpe combination being one of the favoured of the year. Sada Sacks has this smart model



THE NEW FROCKS KNOWN

Peplums: Let's have hips again—the world has decided. Whereupon peplums are putting in an appearance once more. But if you go in for them, do pick the right length for your figure. The shorter one at the right is on a black satin and crêpe dress with a soft cape shoulder; from Charles Armour
 • A band of American broadtail accents the peplum line on the second dress—a sheer crêpe with a mirrored clasp; Bonwit Teller

Sashes: Now that our high purpose is to stretch our length to the limit—sashes and streamers are enlisted in the cause. For what better way is there to carry the eye into vertical channels? A vivid case in point is that dress at the centre—of black silk crêpe with an electric-blue sash crossing your heart, winding around the waist, then tumbling down the front of the skirt even a few inches below the hem-line; from Charles Armour



The Flung-Back Trend: Here is a movement that bears close watching—the thrown-back-over-the-shoulder movement—one of the most dramatic in a long time. Two examples are shown at the extreme left. The first has black and white drapery pushed backwards at the throat of a rough-ribbed black silk crêpe; Madame et la Jeune Fille
 • The second—a huge scarf of ribbed white ribbon dragged back over the shoulder on a black crêpe dress; from Jay-Thorpe

Neck-Lines: We can't forsake this page without saying a few more words about neck-lines—for they're something that could be written about for hours, this year. Clergymen's collars, Russian collars, Chinese collars, high stocks, necktie effects, lamé or sequin bibs, jabots, frills, bows tied at the back or under the chin, round high necks to the base of the throat, Peter Pan collars, flowers under the chin . . . you can have anything at the neck, so long as you keep it high





STEICHEN

SAKS-FIFTH AVENUE

A coat for distinguished service

Summer ermine is a fur that is smart morning and night, in town and out, in a coat like this worn by Miss Mimi Richardson—and it's light in weight and becoming in colour, to boot. This model hangs straight and ties snugly at the neck with a scarf. The brown duvetine beret, also, is from Saks-Fifth Avenue, the cellophane chair from Colwell

Shop-hound

Tips on the shop market

THE "last straw," in the fashion sense, has nothing at all to do with breaking a camel's back. It means that final touch—that ultimate item—that makes a costume perfect and whole. At the right, you see what Shop-Hound calls a last straw. It's a white kidskin cravat from Jay-Thorpe, and it gives just that exciting note to a wool dress or suit or coat that you crave at the first sniff of autumn. Besides which, it is practical.

- In her eagerness to glean the latest, hottest fashion data, Shop-Hound has been hanging around the docks accosting buyers on their return from Europe. Madame Stella, of East Fiftieth Street, stepped off the *Île de France* the other day saying that the French air is filled with wool, and the colours that are flying high are eel- and Oxford-grey. She brought back hosts of soft, knitted fabrics and some French clothes to copy that are stunning. One, a grey dress, deftly tailored, had a high neck (where have you heard that before?) and a snug-fitting bright red jacket. Stella makes everything to order. She adapts the clothes to the customer and tailors them in the French manner—all this taking about ten days. The result is grandiose.

Among the hats in Madame Stella's French collection were loads of antelope—one bright pimento (with quite a brim) being most delectable. It's safe to say brims for sport, and berets and cloches for dressed-up wear.

- Crowds spell excitement—something interesting going on. The other day, Shop-Hound elbowed her way into a dense throng of ladies who were gathered round what turned out to be a counter piled with sheets. It was a run on sheets, because word to the effect that the price of sheets was going up had spread like the well-known wild-fire. All the smart *Hausfraus* were stocking up on them as if their lives depended on it—and certainly their families' comfort depended on it. They were all clamouring for percale, because fine percale sheets have a recognized place in every well-organized linen-closet. Heaven knows, it deserves a place of honour. It has a fine, smooth texture, softly crisp, and most pleasant to bury the old face in. It's firmly woven and wears interminably. Another thing, it has a quaint way of responding favourably to washing. The oftener it's tubbed, the nicer the finish. And it looks so well. There's something about a bed, all turned down for a winter's nap done up in percale that's irresistible.

- Richard Koppen, furrier on West Forty-Fifth Street, was cradled in pelts. His grandfather, father, and two uncles were all in the business—some in the Old Coun-



- Shop-Hound never rests from nosing round the shops of New York. She will give information to any one who writes her care of *Vogue*, 420 Lexington Avenue, New York City. (Please enclose a stamp)

try and some here. Mr. Koppen was with Gunther for years—but now he has his own establishment. This autumn, he has made some particularly delectable mink, caracal, and summer ermine coats. The minks, some of which are under the \$1,500 mark, are feather-weight and have a beautiful dark stripe. The caracals are jet-black and sleek and far from fabulous in price.

The time that Mr. Koppen does not use for the creation of these de-luxe glorifiers of the female, he devotes to the smaller accessories—capelets and muffs. He has a mink shoulder cape and muff that, to my way of thinking, are a great investment. They can be worn immediately with suits and cloth dresses and later with a cloth coat. Mr. Koppen is also very sympathetic about rehabilitating your old furs. He removes the stigma from definitely dated garments at a gratifyingly low cost.

- The female of the species has hitherto been divided into two classes—not the usual good and bad variety, but Women and Misses. For years, shops have made you decide which you were. Now, a brand-new idea in dress departments has materialized at Saks-Fifth Avenue. If you're tall and want clothes with "manner" that are neither dowager nor "misses," you can find them gathered together under the heading of "Smart Sophisticates," by one who knows. It's a godsend—this department—to those who might be described as the rangy type and never have been helped much by the "missy" garment.

This department will carry authentic copies of French dresses, which will be made in Saks's own workroom with no tampering. They'll look exactly like the originals. If you've always dreamed (Continued on page 82)



SMART ECONOMIES MAY BE PURCHASED OUT OF TOWN; SEE PAGE 12



HOW TO PURCHASE—Directions for ordering and a list of shops where Smart Economies are available in the United States, as well as Montreal and Honolulu, are given on page 12

SELECTED BECAUSE—It is a consummate example of the mermaid sheath; it is of Schiaparelli jacquard satin; it has a new pointed train. In misses' sizes; \$50; Saks-Fifth Avenue

SELECTED BECAUSE—The tubular body breaks into low skirt fulness; the fabric is imported ribbed-back satin; the mirror clips contrast. In misses' sizes; \$55; Jay-Thorpe

SELECTED BECAUSE—The Chinese jacket has rhinestone frogs; the dress beneath is formal and slinky; and both are made of crinkled silk crêpe. Misses' sizes; \$30; Best

Vogue's Smart Economies



SELECTED BECAUSE—
The feathers are new; the lines follow the figure; the fabric is Stunzi's Saffa silk. Junior misses' sizes; \$30; Bonwit Teller

SELECTED BECAUSE—
A two-piece knit dress is a school indispensable—this is of chenille yarn; ribs on blouse. Junior misses' sizes; \$17; Altman

SELECTED BECAUSE—
It is a copy of Mainbocher's great hit; its fabric is Onondaga's silk crêpe, "Ononda." Junior misses' sizes; \$20; Stern's



CUT A FINE FIGURE

Designs for practical dressmaking



- FROCK No. 6466—If you want to build a wardrobe close to your heart's desire, there's nothing like sticking your fingers into your own sartorial pie—making with your own hands a dress (or two) that is exactly right in colour and fabric.

This dress, for instance, wouldn't tax your skill too much. It has many advantages—a muffled neck, a plastron buttoned at the neck in back and continued into a girdle, and low skirt flares. Dull and shiny Cheney satin is used. Designed for sizes 32 to 42



- FROCK No. 6461—You won't have to lose sleep running up this cape-dress. It is an "Easy-to-Make," by which we mean that even the most butter-fingered can turn it out. It's of Forstmann woollen and has a shoulder cape you can edge with fur or make of velveteen. Designed for sizes 12 to 20; 30 to 38

- FROCK No. 6465—The tubular silhouette, the unbelted waist, the low-placed godets are three important points about this dress of Openhym velvet. You can make a formal version, with lamé. Designed for sizes 32 to 40



- FROCK No. S-3664—This enchanting dress will make the most of what figure you have. The draped neck continues into looped revers at each side of a narrow inserted vestee. If you want colour contrast on this dress, put it in the vestee.

The waist-line of this model is beautifully fitted in princesse fashion, and the long snug sleeves have a looped cap at the top to give shoulder width, but not exaggeration. All in all, it's unbelievably becoming—especially if made of Skinner's satin. Designed for sizes 32 to 42



- FROCK No. 6467—Don't be afraid to be a woman this year. "Expand your chest" is one of the cries of the hour. Nicely encouraging that effect is the dress at the left, which accomplishes the feat with a soft, gently falling jabot. In this small drawing, you can't see the back of the neck, but it dips down lower than in front, for collars have a way of muffling throats in front and sinking to a lower point at the back of the neck.

Another exciting point about this dress is the flounce that is annexed below the knee. Another is the fact that the dress may be belted or unbelted. Still another is that unique sleeve. And still another is that it isn't difficult to make. We recommend a crêpe faille from Onondaga for it, and granite-grey, dregs-of-wine, dark blue, purple-brown, blackberry, and deep green are a few new day colours that might tempt you. This is designed for sizes 14 to 20; 32 to 38

- COAT No. 6468—Whenever we design a winter coat, we do so with a certain amount of fasting and prayer. For a coat, well we know, must be lived in half the year and it can make or break your winter. We planned this one so that it won't bore you to death after a month of wearing. It is simplicity personified, a princesse coat of Forstmann woollen, with fitted sleeves that have an insert above the elbow.

If you can't afford fur, the flat collar with scarf ends gives a muffled neck-line. If you can, have a fur scarf collar. An amusing colour scheme would be a deep bright blue with black Persian lamb. If you take it without fur, granite-grey, brown, or green would be nice. Designed for sizes 32 to 42



- FROCK 6462—Here is a dress on which you can work three transformations. You can wear it as you see at the right, with the contrasting lapel exposed. Or you can fasten up the second lapel, so the dress is in one tone. Or you can add a separate fur collar with a tie (design included). It's an "Easy-to-Make" dress of Forstmann crêpey wool. Designed for sizes 32 to 42
- FROCK No. 6471—Again you have the tubular silhouette with low-placed flares in this princesse dress of Forstmann velvety woollen. The collarless neck is finished with a separate scarf and wide revers. The tight sleeves have inserts at the top between lap seams to give a suggestion of shoulder width. Designed for sizes 32 to 42



WOODBURY'S SKIN SCIENTISTS

win new Victory for Beauty!

the first beauty creams to remain *Germ-Free* as long as they last



Fifty miles in an open car! Yet her skin stays smooth, fresh, unruffled by wind or dust. Secure, protected by Woodbury's two new germ-free beauty creams, it's always the lovely skin that thrills the touch!

All the well-known brands of beauty creams are made today with scrupulous care under ideal sanitary conditions. When first they come to you they are pure and safe.

But germs are everywhere. In the purest air. On your hands even when freshly washed. Once the lid of your cream jar is lifted there is always the chance that germs may get into the cream and contaminate it. In its fatty oils they flourish . . . multiply. No matter how careful you may be you cannot prevent a certain risk from these creams to your complexion.

Especially if your skin is thin, dry, sensitive—one little scratch will carry the germs under the skin. And then! Eruptions and perhaps pimples, may be even acne!

Now . . . thanks to an amazing discovery . . . you may have two beauty creams which reduce . . . practically eliminate . . . this risk. Woodbury's Cold and Facial Creams, from a new

formula, are not only pure when first they come to you. They *stay* germ-free as long as they last! They *keep themselves* germ-free! Germs cannot live in them. Leave the lid of the jar off—*still* they're safe!

What does this mean in terms of beauty? What does it mean to you?

It means protection! Less likelihood of infection, blemishes, pimples. More than this! With greater safety comes greater beauty! Skin health, vigor, resistance! Fine smooth texture, firm muscle tone!

Woodbury's Cold and Facial Creams are the surest in the world for acquiring—and keeping—the alluring, youthful skin that thrills the touch! And they cost no more than ordinary creams. 50¢ in jars, 25¢ in tubes. Now at all drug and department stores.

Read what the dermatologists say about them . . . Then try them! Mail the coupon for free gift tube of each.



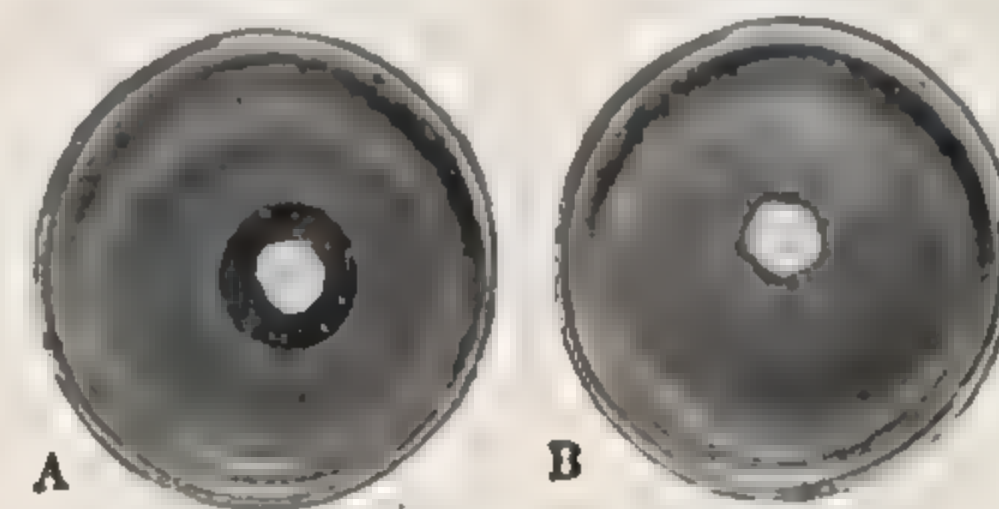
DR. JOHN MONROE SIGMAN . . . senior dermatologist of the Macon (Georgia) Hospital, one of 109 leading skin specialists to declare approval and enthusiasm for the new germ-free creams, says:—"It is with the greatest satisfaction that I welcome Woodbury's Cold and Facial Creams with their active resistance to bacterial organisms."

(Signature) JOHN M. SIGMAN, M. D.

FIRST CAME ELEMENT 576 . . NOW A SECOND EQUALLY UNIQUE DISCOVERY!

A year ago Woodbury's skin scientists developed Element 576 which in Woodbury's Cold Cream combats skin dryness, giving the skin special oils which keep it lithe, supple, young. Now they have discovered a new and equally unique ingredient which causes Woodbury's Cold and Facial Creams to *stay germ-free as long as they last!*

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One dermatologist wrote: "I shall take great pleasure in recommending these creams to my patients in the future."

Still another: "After carefully trying the creams I am satisfied that they are of superior quality."

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SELF-MADE GLAMOUR

Designs for practical dressmaking



FROCK NO. 6460—We must confess that dress above is the apple of our eye. In our long career, we've seen many a dress that served two purposes, but never one that gave you two totally unlike costumes, as does this. The overblouse performs the trick—it muffles the neck and buttons down the back. And, when you leave it off, you have a dinner-dress. William Skinner's satin is used. Designed for sizes 32 to 40



FROCK NO. S-3665—You must have something of lamé or sequins this winter. They're back on the map again—having lost all their stodgy “presentation-at-court” look. You couldn't do better than make the little separate bolero on that dress at the left of metal cloth. Then make another bolero of satin or velvet—for the sake of change, wearing them alternately over the slithery dress of Roessel's dull ottoman satin. Designed for sizes 14 to 20; 32 to 38

FROCK NO. 6464—The news about the dress below is that it is not sensational. Tricks, bravado, all crazy exaggeration are out. The thing to do now is dress quietly—and this dress does that with great distinction. Suppose you make it of silver-grey satin—Skinner's crêpe satin. Nothing could show to more advantage its beautiful lines, the graduated front panel, the low flare, and the cowl back. And the tied-shoulder effect is youthfully flattering. Designed for sizes 34 to 46



EVENING FROCK NO. 6463—Please, please cast an attentive eye on that evening dress at the left. Here is the new mermaid silhouette, than which nothing is newer. It was born to glorify the figure; it moulds you from throat to toe, without benefit of belt, and juts out low in back in the suggestion of a train. The neck pushes almost up to your chin and flares out in a bow. Mallinson's warp print taffeta would be superb—the swish of taffeta being heard again—and it's one of those “Easy-to-Make” models that take a minimum of time in which to achieve the maximum of effectiveness. Designed for sizes 14 to 20 and 32 to 38

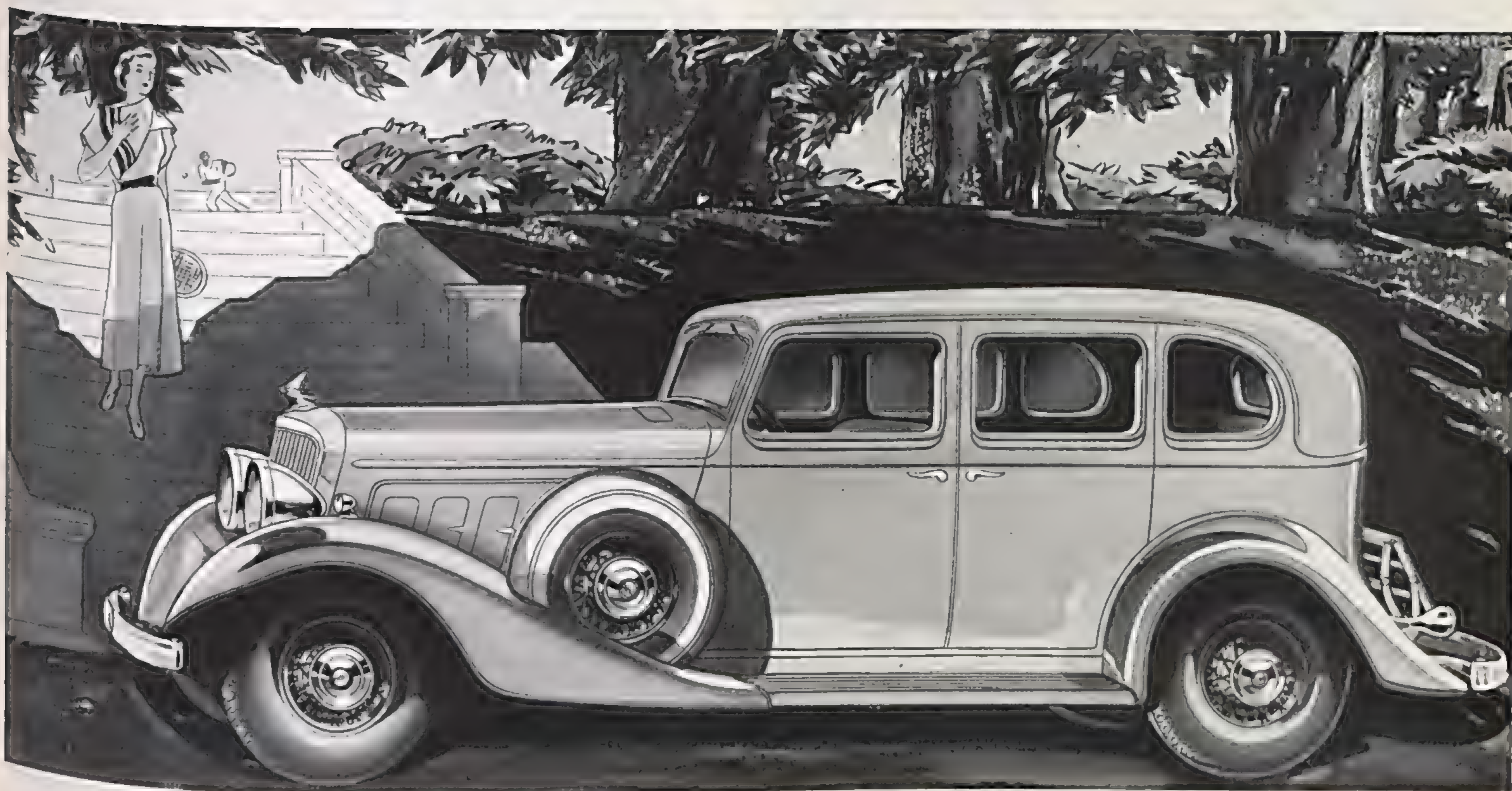
WRAP NO. 6470—We point with pride to the evening coat at the extreme left because of its neck-line. You might describe it as a cabbage collar or a modernized ruff—it's made of loops with a ribbon tie drawn through. And it cuddles the throat entrancingly. Otherwise, this coat hangs straight and narrow, with fitted sleeves joined to drop-shoulder armholes. In this interpretation, Cheney's “Mossvel” velvet is used—black, green, bright blue, geranium-red, or bright rose. Designed for sizes 34 to 46

THE BACK VIEWS OF THESE MODELS WILL BE FOUND ON PAGE 84



Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 17

The NEW FRANKLIN AIRMAN in Smart New Styling



A new car with a supercharged air-cooled airplane engine that can never leak, freeze or boil

Frequently new Franklin owners tell us that the elimination of worry about water alone in previous cars has justified the initial price of an air-cooled car. To them this unconcern about troubles and annoyances is *complete* luxury—true enjoyment which now has this new accent of smart styling that so appropriately goes with the air-cooled, airplane engine.

The thrilling feel of power and speed expressed in the new lines is alive at your toe tip. The smooth, supercharged, airplane engine zooms you over the hills, maintaining an undimming power flow even when held at wide open throttle all day. The supercharger, without taking extra power to operate, packs the fuel

charge evenly *under pressure* into each cylinder, resulting in smoother and livelier performance. Yet everything about this great engine is simple. The cooling turbine and supercharger are keyed direct to the crankshaft so that there can never be anything to replace or repair. There are a hundred fewer parts than in the ordinary water-cooled engine.

Cushioned riding comfort such as is not possible in any other car has its source in Franklin's full-elliptic springs—rear seat as restful as the front. Driving ease and handling in parking or on the curves is a revelation. After an all day run you appreciate what it means to get out of the car as fresh as when you started.

See this revolutionary car. The luxurious interior with rich upholstery and appointments is designed in the finest taste. The new streamlined styling, a modern mode set by the Franklin Twelve, is in keeping with the progressiveness of the new Airman's engineering principles. But above all, drive this new car. FRANKLIN AUTOMOBILE COMPANY, SYRACUSE, N. Y.

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when you have guests, have



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America's best-known, best-liked box of candy... every piece a favorite. 17oz. Sampler, \$1.50... also in 2, 3, 5 lb. sizes.



The FAIRHILL

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EVERY hostess knows that candy is an important "accessory" to gracious, delightful hospitality. At the bridge table... in the lull during conversation... notice how Whitman's Chocolates are enthusiastically welcomed by everyone.

For in candy the first choice is Whitman's... it has been so for 91 years. There is purity... flavor... freshness... to Whitman's Chocolates that satisfies, as nothing else can, the natural hunger for good candy.

And in Whitman's there is an assortment to delight every candy lover... every piece a candy favorite... and every piece the most delicious of its kind.

22,000 selected
Whitman's Agencies
are at your service!

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MUSIC AT NINE

(CONTINUED FROM PAGE 45)

amateur surgeon or an amateur tailor—there is no special reason to rely on amateur musicians. If some people enjoy making their own suits or their own music, it is a pleasure, the world has decided, which must be kept private. So now, whether Mrs. Entwistle knows it or not, the standard has risen high enough to make the giving of a musical party a hazardous enterprise.

During the Season in London, one has only to open a newspaper to see with what a galaxy the musical hostess has to compete. Perhaps Lady Cory has had Kreisler to play for her; or the Austrian Minister has had a rival party on the opposite side of Belgrave Square. The sedate music of the Quartet Society floats out of Wimborne House and mixes with a saucier tune from the Ritz next door. Music, intensified by the marble stairs of Mrs. McLaren's house in Brook Street, can almost be heard by Lady Cunard's party in Grosvenor Square. In what remains of Carlton House Terrace, the Duke of Marlborough has lent his house to a Concert Club. And, under the hostess's name, the paper goes on to give solid evidence of the beauty and distinction which graced each party.

BACKGROUND FOR A PARTY

Poor Mrs. Entwistle! She won't find it easy to compete with such a list—and not for snobbish reasons. First, there is the question of her house. If she has brocaded rooms opening out of one another with deep sofas and enormous chairs; if, in the austere parts of the evening, those who are weakening can be sure that downstairs there is a great dining-room into which they will be let loose later; a dining-room full of the un-nourishing, sickly, and delicious things one gets at really good parties; if there are these things, she can arrange for a long and severe concert. But almost for certain, there are not. In that case, the concert must be shorter and easier, for even musicians who are accustomed to the extreme discomfort of most London concert-halls, find their attention wandering to the humblest part of the anatomy after an hour on a cane chair.

And think how comfortable are those Mayfair houses in which there are most often musical parties. Wimborne House, for instance, with its dark red and gold ballroom, lit with the shimmer of real candles in the bunched chandeliers. Or Sir Philip Sassoon's house in Park Lane, where the long oblong music-room is decorated by Sert's paintings on glass—of crowded and fascinating scenes in shades of blue. Or Lady Cunard's house in Grosvenor Square, probably decorated for the party with white lilies to show off the pastel colours which match her Marie Laurencins, framed in broad strips of mirror.

These decorations are important, for they help to create the right atmosphere for a luxurious art like music. Yet perhaps the loveliest are almost too definite. In Lady Cunard's house, for instance, there is so strong a sediment of the days of the Diaghileff Ballet that the music of its composers, Auric, Poulenc, Satie, and those others whose ballet-music exactly hit off the

party-spirit of the Rampageous 'Twenties, alone seems really suitable to the rooms.

On the whole, perhaps the best house in London for a musical party is the Austrian Legation. It has not been altered much since the gay Edwardian days of Count Mensdorff (when, say the elderly, sadly, a night out *was* a night out), so that it does not demand any particular kind of music. And that, on the whole, is the kind of house in which I should like to see Mrs. Entwistle give her musical party (the Duke of Marlborough's has much the same atmosphere), rather than in a house decorated in the perky, or staggering, manner which is best for an ordinary party.

So there she is in her comfortable and slightly old-fashioned, but enormous, house. Now what sort of musical party is it going to be?

The ideal musical party would have not more than a hundred guests and would last—the musical part of it—not more than an hour. A century ago in Vienna, which was the time and place of the world's best musical parties, that was how one was planned. Different kinds of music were performed, beginning with a quartet, perhaps, and ending with some extract from an opera, with an instrumental solo in between. Nowadays, of course, such a program would be prohibitively expensive. Although there is no reason to believe the stories of Lady So-and-So having paid Kreisler or Paderewski several thousand pounds to play at her house, the very front rank of artists naturally demands a high fee. Unfortunately, however, as both the hostess and the artist like to pretend (after the event) that the fee was an extra huge one, it is not easy to discover just what was paid. And since, in the case of singers, Covent Garden used to expect a hundred per cent. commission, the exorbitant fees which gossip gives the great singers of before the War for singing at a private house, and on which the popular idea of an artist's fee is based, must be halved exactly.

MUSIC WORTH HEARING

At the present moment, though they may ask large fees, I know that there are very few artists not of the first international celebrity who would not be glad to take moderate ones. And how many musicians there are whose only inferiority is that their name alone will not fill the Albert Hall—or Carnegie Hall! Any hostess would be lucky to persuade Madame Croiza to sing modern French songs—I remember hearing her do so once at Lady Violet Astor's house; or Mr. Anthony Bernard's Chamber Orchestra to play old music really worth reviving and new music really worth introducing, as he has done at Mrs. Emile Mond's parties; or to hear Maurice Rosenthal, who played at the Polish Embassy not long ago; or one of the many excellent quartets which only lack the name of the Léner Quartet (whom I have heard at the house of Mrs. Loeser-Lebert, a brilliant pianist who has made records with them); the Kutcher, for one, or the Pro Arte from Belgium; or (Continued on page 78)

● **AT DOROTHY GRAY'S SALON** at 683 Fifth Avenue, Manhattan evenings begin in the afternoon, with an hour of relaxation under the skillful fingers of facial experts. You, too, can give *yourself* the same refreshing salon facial...at your own dressing table.



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In a few minutes before the party, you can give yourself this real salon facial. But the best results come from faithful night-and-morning use, like this:

1. CLEANSING: Begin with the Dorothy Gray Cleansing Cream. Soap and water don't cleanse a skin enough. If you doubt this, wash your face until you think it is clean. Then rub on and off the cleansing cream...and look at your cleansing tissue!

2. LUBRICATION: Next, put on your clean skin a lubricating cream, pat it in well, and let a little of it remain on the skin overnight. *For oily skins:* use Dorothy Gray Suppling Cream. *For dry skins:* use Dorothy Gray Special Mixture.

3. STIMULATION: In the morning, use the cleansing cream again. Then, on your clean skin pat a stimulating lotion. *For coarse pores or oily skins:* Dorothy Gray Texture Lotion. *For dry skins:* Dorothy Gray Orange Flower Skin Lotion. Now, your face is ready for its own Dorothy Gray make-up.

Simple, isn't it? Ten minutes at night, ten in the morning. Yet that's all there is fundamentally in a good facial...the foundation of any clear, fresh skin. Stop at your favorite shop today, get the three basic Dorothy Gray preparations, and begin your first treatment tonight. You'll start to take off birthdays almost at once.

In the same way, there is a simple and inexpensive Dorothy Gray treatment for any variation of the normal skin.

NEW MAKE-UP FOUNDATION CREAM

When you've finished your Dorothy Gray salon facial, begin your make-up with the new Dorothy Gray Make-up Foundation Cream. It comes in three basic skin tones...\$1.



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1 NO SKIN IS BEAUTIFUL UNLESS IT IS CLEAN. Dorothy Gray's Cleansing Cream cleans deep and takes away that dingy look.



2 NO SKIN IS BEAUTIFUL UNLESS IT IS SUPPLE. Dorothy Gray's lubricating creams heal, soften, and smooth the skin tissues.



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are beautifully combined in this alluring Dinner-Dance frock of dawn-pink and deeper toned crepe... One among many distinguished new Fall presentations at Bendel's.

MUSIC AT NINE

(CONTINUED FROM PAGE 76)

those New York favourites, the Musical Art and Perolé and Stradivarius Quartets.

Having decided on an artist, Mrs. Entwhistle will have some trouble in choosing a program—if the artist allows her to choose it. Presumably, the object of giving any sort of a party is to give pleasure, and the musical hostess is faced with the fact that, to a number of her guests, she will give no pleasure at all. Because it is fashionable to like music, and fun to see other people, they will come with the rest, stoical or light-hearted, and they will sit, not together in a disapproving band, but scattered over the room, so that each can start a small eddy of conversation during the loud parts of the music. Whenever the music becomes soft again, you can hear the scattered voices suddenly drop, like a falling wind, until it becomes safe to finish the sentence; and you can tell those who dislike music most intensely by the way they clap—very fast and on a level with their noses, smiling, as though the rabbit had been more difficult to produce than usual.

Because of this contingent, most hostesses do not dare allow any very "difficult" music to be performed at their parties. The old familiar scraps of Chopin and Scarlatti, or the better-known Schubert songs, are at least safe, for they can be listened to with half an ear. Some artists pander to this. Kreisler and John McCormack, for instance, are much too fond of giving worthless music rather than music on a level with their splendid gifts.

But when Adolf Busch has played at the Austrian Embassy, or Schnabel at the late Mrs. Courtauld's, the music has been on a really high level. This is the lesson for Mrs. Entwhistle. If she engages as great a violinist as Busch, or pianist as Schnabel, the audience will be interested in *how* they play, not *what* they play. If she engages a lesser artist, she ought to have a program of music rarely heard.

MUSIC AT HOME

It must be remembered, that the musical party is, in the main, an English idea. In most other countries, a musician may be asked to dine, and may consent to play afterwards, but there is no question of paying him to do so. His reward is that, when he gives a public concert, his patrons attend it and bring their friends as well. In pre-War England, however, hostesses were much too grand to go to the Saint James's Hall (say) to hear Paderewski; he must pay service to them by playing in their houses and being paid for doing so. It is not surprising, therefore, that what began as a snobbish thing remains a snobbish thing. There are, of course, many fewer houses in which it is possible to give a large party than there were before the War; but the feeling still survives that the hostess is conferring a favour by engaging a musician to play for her. In New York, there is a far higher percentage of people who are genuinely interested in the music, and of hostesses who look beyond their purely social duties; The Felix War-

burgs, for instance, and the Walter Rosens and the Flaglers, and Mrs. Joseph B. Thomas—all givers of serious music in their homes.

This is the sort of thing that could happen only in London: A hostess who is fond of getting musicians to play at her house for nothing, asked a famous violinist (whom rumour has to be Madame Adela Fachiri) to dine, adding, "And do bring your violin." The violinist answered that she was a professional violinist only. Unashamed, the hostess wrote back that she really must beg her to bring her violin as the Archbishop of York (rumour says it was he) was going to be at dinner, and he had never heard her play. "How lucky!" the violinist replied. "I have never heard him preach. If you can persuade him to deliver a short sermon after dinner, I shall be only too happy to play!"

WHY NOT THE DANCE-BAND?

Since audiences are what they are, it seems strange that musical parties of frankly popular music are so seldom given. I can not, in fact, think of even one which *has* been given. Yet names like Duke Ellington, Victor Arden, the late Louis Armstrong, at once suggest themselves among the leaders of dance-bands which have far more to offer than the mechanical repetition of dance tunes. The peculiar satisfaction of such music is that it is fluid, in so far that every good band stamps everything it plays with its own personality—a personality which, in turn, changes with every different combination of instruments, so that a tune is really only a framework on which to build endless variety. Surely, this is just the kind of music for a party? Certainly, the party-spirit—which I suppose ought not to be dampened at parties—is not really suitable for grander music except on very special occasions.

Mrs. Courtauld used to have Douglas Byng, as well as Schnabel, to perform for her, but I can remember no party given simply to *hear* a really good dance-band—and Heaven knows there are few such! That is an idea for an American hostess, since the best dance-bands in the world are American.

Or she might revive the real playing of chamber-music. It was intended to be played quite informally—the players seated round one big desk and pausing for conversation between the movements. The stiffer a musical party is, the less successful. That is why a mammoth musical party is doomed to failure. The Duke of Marlborough set a good example last year by refusing to have more than two hundred people at his house for one of the meetings of the Æolus Concert Club.

A PERFECT PARTY

That, by the way, is the chief musical-social organization of London, and if my American hostess, or Mrs. Entwhistle, wants to see a musical party at its grandest, she has only to get into Sir Philip Sassoon's house for an Æolus concert. Apart from its music-room, the house has all the space and comfort of a party-house: the marble hall, (Continued on page 80)

ROYAL FERN has originality, as well as elegance. It is just one of the many distinctive Libbey designs, ranging in price (for a dozen goblets) from \$10 to \$2500



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CRYSTAL

This renaissance of splendid living deserves the glory of fine crystal

IN THE days when polite living was a matter of concern, Libbey provided beautiful crystal for the best homes in the land. Now that the pendulum of custom has swung back, and men and women find a new delight in gracious ways and things, Libbey resumes its leadership.

Our crystal is as beautiful as when your great-grandmother bought it. But it is executed in the gay modern designs, so exciting to this new generation, as well as in the traditional forms. There are only a handful of workmen in the world skilful enough to fashion crystal such as this.

You can see it now . . . on the tables of America's smartest hostesses, and in the shops. Crystal of great clarity and brilliance . . . in designs of grace and imagination . . . hand-blown, hand-cut, by masters of the craft. Glass to grace any setting!

Yet, beginning as it does at ten dollars a dozen, Libbey crystal is well within the reach of the modest income. The Libbey Glass Mfg. Co., Toledo, Ohio.

This label, in blue and white, identifies all Libbey crystal





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PHILADELPHIA, 260 SOUTH 17TH ST. • RESORT SHOPS

MUSIC AT NINE

(CONTINUED FROM PAGE 78)

the parterre of flowers, the panelled gallery, the softly brilliant colours of successive rooms. The Æolus Club keep their concerts wisely short; and it would be too much to ask of such a popular institution that it should attract a smaller crowd.

And then, there are the Courtauld-Sargent concerts. Though they take place in the largest concert-hall in London, there is something of a party atmosphere about them. They attract a great many who do not usually go to musical parties, among them Prince George; who has been at least three times. He is the only young member of the Royal Family to take any interest in music, though Princess Beatrice and Princess Marie Louise are both capable musicians, and Princess Victoria specially follows the doings of the Harrison family, of whom the best-known is Beatrice Harrison, the 'cellist.

Who else is grand and cares for music? Or do all the grand think of nothing but hunting? There is the shining example of Mr. Sidney Beer, who suddenly took up music with such effect that he now conducts a symphony orchestra; and there are several really first-rate amateur musicians.

General Sidney Clive might have been a professional pianist. Among the pianists, too, are Lord Montague and Mr. Edward Sackville-West; among singers, Lady Anglesey, Lord Shaftesbury, and his sister, Lady Maud Warrender, are of a much higher standard than the merely "good." And that there are a number of sincere music lovers is shown by the success of such a venture as Mr. Dettmar Dressel's Trio Circle, which plays in various houses in turn, Lady Hartington's among them, year by year.

Thinking of these more encouraging aspects of musical parties, perhaps we ought to spur Mrs. Entwistle on, instead of reminding her of her difficulties. For, after all, the time is long past when to be mixed up with the arts was thought disreputable. Now, it is scarcely thought strange. Only let her remember to keep her concert short and her guests within bounds. Otherwise, she will have the humiliation next day, when she opens the morning paper—a humiliation which it always seems to me must be the most poignant of all to a hostess—of reading, among the names of those who accepted the invitations of her rivals, all those who also accepted her own.

AUTUMN LUNCHEONS

(CONTINUED FROM PAGE 62)

must be iced well and will be improved by the addition of a glassful of Cointreau.

SOLE ELAINE

Fillets of sole are fried delicately in butter and then kept hot. A bottle of Heinz chili sauce and a half-pound of grated cheese are mixed together in a double-boiler and cooked slowly. The fillets are arranged in a casserole and covered with a layer of mushrooms fried in butter. Then, the hot cheese and chili sauce are added and sprinkled with more grated cheese. The dish is browned quickly in a hot oven.

SALADE CHIFFONADE

This is composed of well-washed and dried lettuce leaves, romaine, watercress, and escarole, which are well mixed the moment before serving with French dressing and diced tomatoes, beets, and hard-cooked eggs.

PLUM SWEET

A half-cupful of rice is boiled and allowed to cool. It is then mixed thoroughly with a simple sweetened custard made of two tablespoonfuls of sugar, the yolks of two eggs, and three-

quarters of a cupful of milk, flavoured with vanilla, cooked in a double-boiler. The mixture is poured into a shallow dish and cooled slowly. A dozen yellow plums and a cupful and a half of sugar are cooked together, and, when the mixture is of a thin marmalade consistency, two tablespoonfuls of Apricotelle are added. After the mould of rice has cooled, the plum conserve is poured over it and served very cold with thick cream.

OYSTERS EN BROCHETTE

Oysters and squares of bacon are arranged alternately on skewers and broiled quickly until the bacon is crisp. They are served with watercress—which is to be eaten with salt, not considered as a decoration.

SALADE DUFOUR

Four small beets and three potatoes are cooked and marinated well. Just before serving, the dressing in which they have been marinated is mixed thoroughly with a few shreds of cooked ham, several anchovies, cut into bits, a tablespoonful each of chopped parsley, gherkins, and onions. This is served on a bed of small lettuce leaves.

TO OUR CONTRIBUTORS

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A new idea a thrill skin enriched to glamorous softness!

Science has discovered a new principle in skin care ... women find in it the most radical improvement in beauty care of recent years.

BEAUTY in some seems ageless ... in others, a fleeting charm. Why? That is what a scientist asked himself. This scientist knew skin contained a natural softening substance which made it fresh, alluring—glamorous and irresistible. He got some of this natural substance in pure form. He put it into the finest facial cream he could develop.

When women tried this unique cream, skin grew clearer, more transparent. Age lines melted into the soft curves of youth. Allure that had become a memory began to waken.

Sebisol—what it does

The natural skin-softening substance he put into Junis Cream the scientist named *sebisol*. *Sebisol* is part of the chemical substance of your own skin. It is essential to every living cell. It is so rare, we searched throughout the world for a sufficient supply.

Pepsodent Junis Cream contains pure *sebisol*. That, we believe, explains why Junis Cream does thrilling things. We have seen skin grow softer, smoother, exquisitely appealing in a fortnight. Whether *sebisol* alone brings these results we cannot say. But this we know by women's statements: Pepsodent Junis Cream does do for women's skins what other creams do not.

You need no other cream

Gently apply Junis Cream to your face.

Feel it penetrate and cleanse. Feel it soften and refresh. Note how rapidly it spreads—how light and smooth in texture. Thus you realize why Junis Cream serves for every purpose—for cleansing and also as a night cream.

Junis cream contains no wax—as do many leading creams. Wax tends to clog the pores.

We invite you to make this test

We ask you to try Pepsodent Junis Cream, at our expense. We believe you will be delighted with results. You be the judge. Junis Cream, we believe, will thrill you as it has thousands of other women who have tried it. Can you afford to neglect an opportunity that has to do with charm and feminine allure?



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We want you to try Pepsodent Junis Facial Cream and see how truly revolutionary it is.

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Name _____

Shoulder Your Yoke

PECK & PECK



● The Fall coat swaggers in, proudly burdened with a deep yoke and tiny upturned collar of moleskin. The very presence of this fine fur of the soft and lustrous tribe at once aligns our protege with the new deal in fashion. So does its fabric and colors—a hard-surfaced boucle tweed in a deep new brown, a warm gray called caviar, a magnificent shade of wine and, of course, black. The coat, \$89.50. The peaked felt hat, \$10.00.

FIFTH AVENUE • NEW YORK

WHITE PLAINS
MINNEAPOLIS

CHICAGO
ST. LOUIS

BOSTON
PHILADELPHIA



Shop-Hound discovered this suit of imported English tweed in brown-and-white at Saks-Fifth Avenue. It's beautifully tailored



If you want to be a "Smart Sophisticate," go to Saks-Fifth Avenue's brand-new department, for frocks like this of velvet and net

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 69)

of a black dinner-frock that had a decided air, at a price that fitted your purse, you'll find it here. The sketch at the upper right, of the black velvet and net dress, shows one of the new department's prizes. It's not too Mae Westy, and it's not chi-chi; it's the sort of evening dress that brings out those old-school manners in our husbands and brothers.

The suit at the top of the page is from Saks-Fifth Avenue's suit department. It's made of imported English tweed, a tan-and-brown mixture, and is tailored to perfection—not the least sign of bulk. The revers are military; the coat has willow-whistle shaped buttons and patch pockets. The skirt fits the waist-line a little above normal height and is slimmed down through the hips and allowed to burst forth in well-bred box pleats at the knee. The angora jumper is in a warm shade of rose. Altogether, an outfit in which you'll take much comfort and delight.

Another able and attractive garment from this department is a three-piece outfit consisting of a full-length, furless black wool coat, quite wide stitched revers, a plain, straight skirt to match, and a black-and-white plaid jacket. Talk about utility garments! You can wear the skirt and jacket far into the autumn sans coat and use the coat with other dresses. This costs about \$50.

● All you who have been in the habit of considering McCreery's a conservative emporium had better change your mind. This shop has imported a host of Lyolène's clothes from which excellent copies reminiscent of old-time allure have been run up. One is of velvet, has a sheath-like, princesse-slip treatment with a train that serves practically as a skirt, and flows sinuously backward. Another dress—of satin—smacks of the wicked. The halter neck-

line makes for the naked effect; and there are sleek-fitting panels over the hips. A third is a lace dress with a surplice front and a cascade treatment of the back, ending in a train. Trains, by the way, are all over the place now—they're no longer confined only to the ultra-formal dance.

McCreery's are also showing copies of French bags that arouse longings in the hearts of bag lovers. The most subtle tea-time vanity, for instance, is a Yendis bag about six inches long, made of suède, with a stiff, flat bottom (if you'll pardon the vernacular) so that it stands up on the table. A copy of Patou's famous Magnet bag dramatizes the wallet motif—all the best features of the male wallet made feminine. And the Magnet clasp is guaranteed for a year. Another luscious copy is a Volokoff—of pleated antelope, satin lined, and crushy; it is dressed up on the flap with an oval mirror.

● It's all very well to be a modern woman and stand on your own feet—but that particular position has its disastrous effects. The feet get big. And the wretched part is that, as time ebbs and flows, the feet don't diminish. Shoecraft, aware of this tragic affliction of the New Woman, has concentrated for years on ways to shorten feet—at least, optically. This season, Shoecraft has turned to round toes. But carefully thought-out round toes that take good care of sizes 9 and 10. There is none of that pitched-forward look to the shoe. The toes are fuller, and the detail is brought down and out onto the toe so that often the short vamp effect is achieved without being an actuality. The Campus shoe, for that growing gal, continues to be a suède and calf-trimmed Oxford with a medium leather heel; and it seems to weather the strain of continued wetting and mud-sloshing.



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"Don't choose your silver impulsively, dear—you'll have to look at it for many years."
"I know, Mother, but I found the pattern that belongs to me."

WISE mother, to warn her daughter. Wise daughter, to have studied this guide, "The Modern Way to Choose Your Silver," and to have made her decision only after mature consideration.

Your Sterling tableware must, first of all, suit your own taste. You'll have to look at it, time without end. Then, it must suit the period—the spirit—of your dining room. Formal or informal, simple or elegant—some "TREASURE" pattern will be just perfect in your own type of room.

Craftsmanship, too, is of vital importance. Only fine silver, finely designed and executed, is worthy of your consideration. Send for "The Modern Way to Choose Your Silver." You will see, at a glance, that this is the type of tableware you want to consider. Then find the pattern you favor at your jeweler's. As soon as you handle it, you will know that this—and no other—is the silver you want to own.

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 brilliant group of new fall woolens**

RODIER'S DIALYME, kitten-soft, and very very
 couturier for suits and dresses. In lovely ruddy
 wine and red tones, subtle new greys, brown,
 navy and black. 51" wide. . . . \$6.50 yd.

SUEDE VELOUR—imported. Mainbocher uses it so
 deftly in her coats and suits this season. In colors
 keyed to fur tones. 54" wide . . . \$6.50 yd.

SCOTTISH HOMESPUNS . . . rough and ready
 Classics in new tones and overtones of color.
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 fashionable youngsters. Grand for schools.
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CANGORA—the new soft dress fabric in pastel
 effects of lovely Green, Bluet, Gold, Violet and
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SPECIAL! ALL-WOOL DRESS CREPE, extremely fine
 weave. In Araby Rose, Burnt Brown, Hudson
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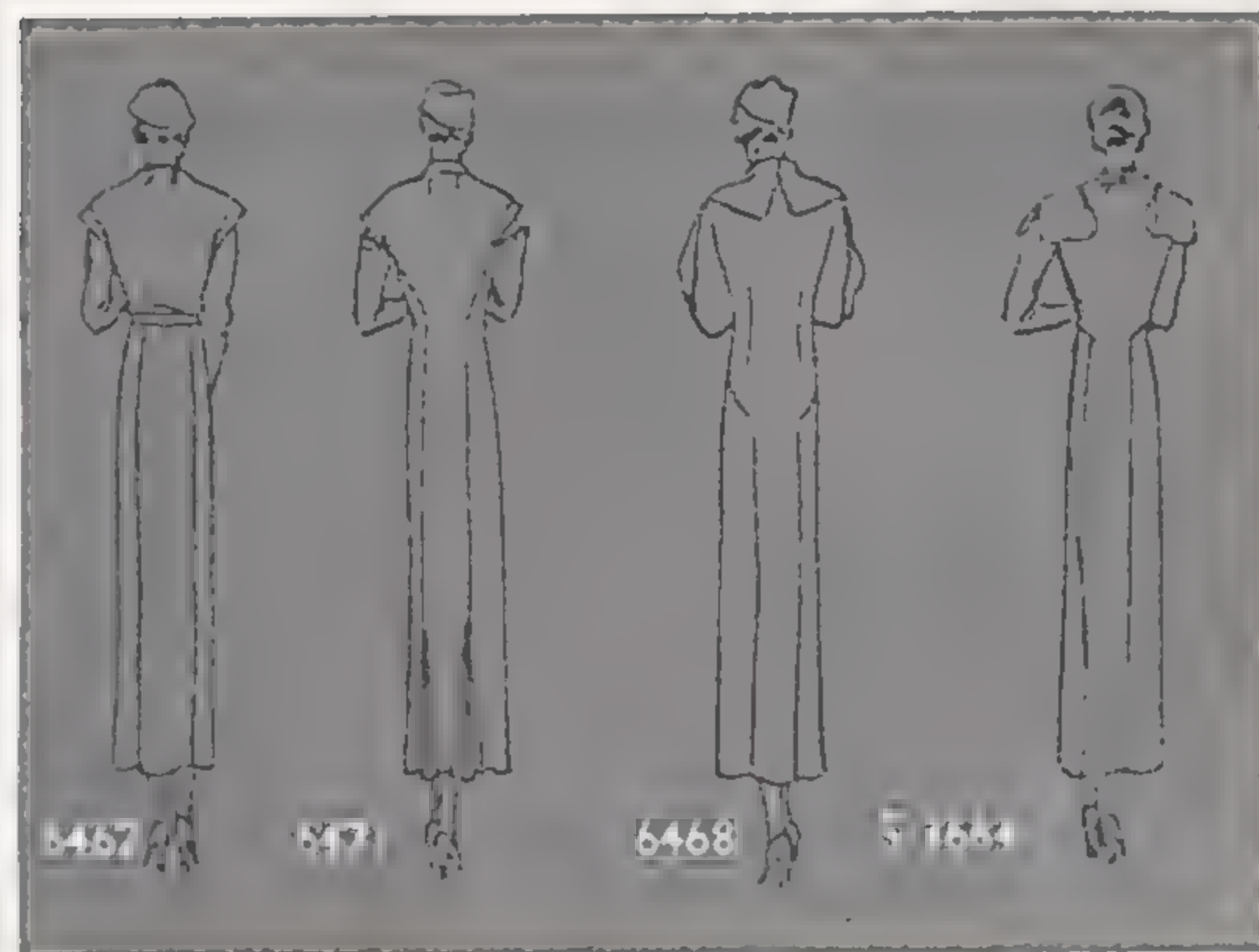
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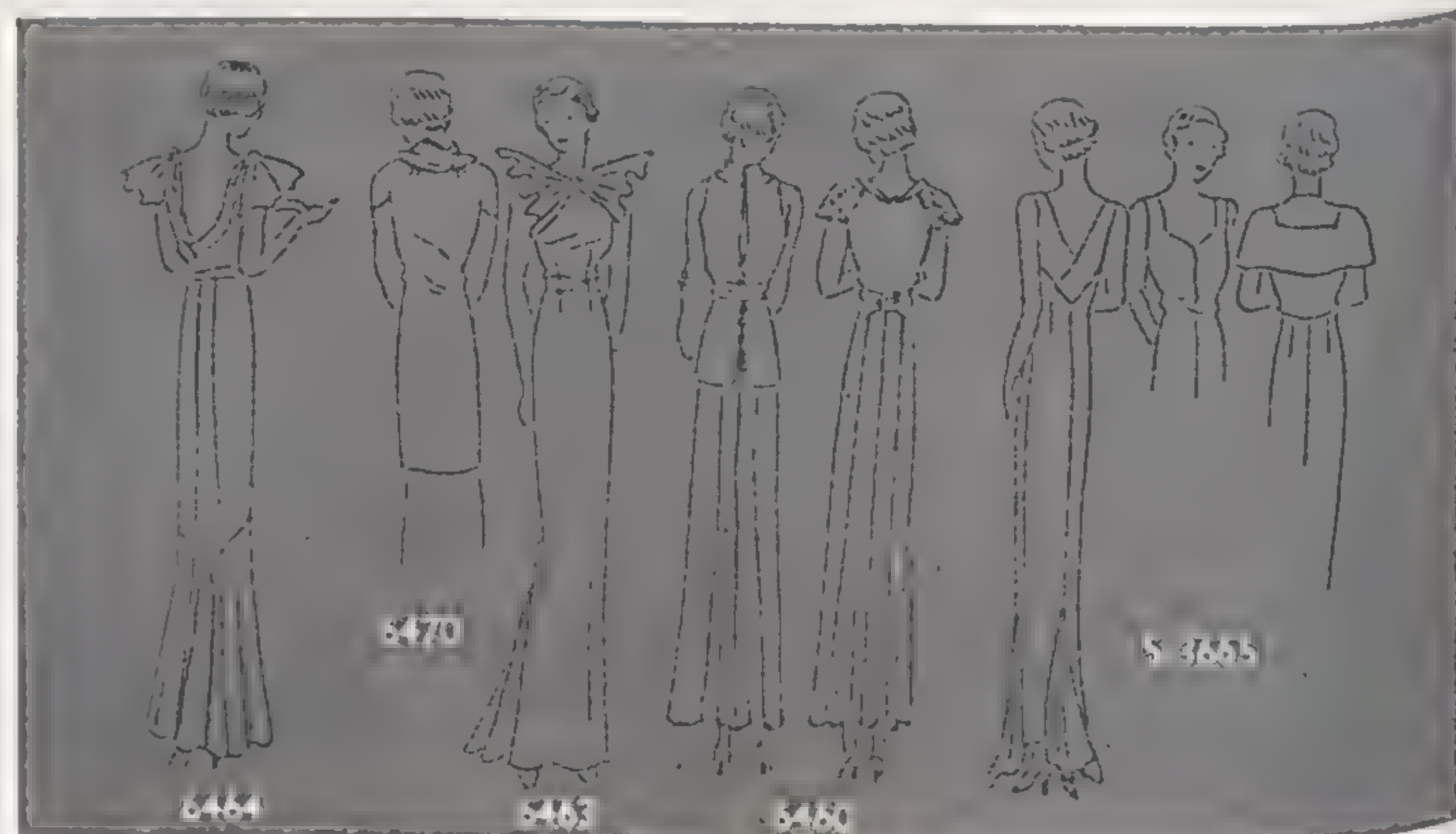


ANOTHER VIEW OF AUTUMN DESIGNS



Each and every one
 of the four mod-
 els at the left have
 panels down the
 back to give the
 new tubular look.
 They're the back
 views of four of the
 designs you will see
 sketched on page 72

And here at the
 right are the back
 views of the other
 four models shown
 on page 72. All but
 one of these dresses
 have low-placed
 flares on their skirts
 —which is in the
 best 1933 manner



Above, you have a second glance
 at the self-made glamour you
 see on page 74. Notice the low
 cowl back of the first dress

Observe the buttoned-down-the-
 back blouse that transforms
 No. 6460, and the amusing bolero
 of lamé on dress No. S-3665

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 61)

lotions essential in making and keep-
 ing the skin lovely, but not one single
 thing more; gives explicit directions
 for their use (since she believes in a
 minimum amount of massage, there's
 nothing complicated about your beauty
 home-work); and sends you on your
 way rejoicing in new-found beauty.

Pinning diamond stars in your hair
 is no editorial flight of fancy—it's a
 marvellous way of shining at night.
 You will find these twinkling orna-
 ments, half-moons, too, if you want to
 be the queen of the night, at Jack of
 The Weylin in East Fifty-Fourth Street.
 There, Jack himself will arrange your
 hair in a lovely new coiffure that he
 has created especially to complement

these gay little conceits, and place
 them where they will be most flatter-
 ing and beau-catching. With this new
 hair arrangement, Jack uses ingenious
 and invisible clips that hold the hair
 securely in place and serve as a firm
 anchorage for the ornaments.

No finishing touch is more luxury-
 giving than a fluttering of lovely, fra-
 grant bath powder all over you. If it
 comes out of Helena Rubinstein's
 handsome new silver lustre box (you
 see a photograph of this on page 61)
 it has chic, as well as fragrance. It
 is hard to imagine a better-looking
 box than this one, to perch on the
 side of the tub and lend éclat to your
 bathroom décor.

BLACK with WHITE variations... so practical thanks to **IVORY FLAKES**



★ (Center) This introduces Miss Dexter, in her new black silk two-piece frock. Note the "Ivory-washable" touches of white corded silk that give the costume its fresh-tubbed look.

★ (Left) Presto! This is Miss Sarah Dexter, ready for her luncheon vitamins. The same black skirt is worn with a lacy sweater of white Shetland wool. Sarah has washed it several times already in lukewarm Ivory suds. Less-pure soap need not apply!

★ (Right) Chango! Now she's Sally, ready to gladden a suitor's eyes. Over the same black skirt she's wearing a lady-like blouse of white silk Bedford cord. Sally reports that "it washes beautifully with Ivory Flakes."

Fashions by B. Altman & Co., New York

When you're planning your Fall clothes, see how many you can buy that are Ivory-washable. Their up-keep will be next to nil, thanks to the low cost of pure Ivory. And your clothes will keep that sparkling freshness—that counts, oh, how it counts!

Salesgirls will be glad to advise you. They'll perk up with interest when you ask, "Will this wash with Ivory?" For they'll know that the silk, the wool or the color that won't be refreshed by gentle, pure Ivory just won't satisfy you.

These salespeople have heard sad stories about clothes that weren't washed with Ivory—they know

about those flat flakes that stick so easily to crepey weaves and knitted fabrics—causing ruinous soap spots.

But Ivory Flakes aren't flat flakes. They are snowy little curls of Ivory Soap. They're made for girls who can't wait a single minute for suds. They curl and melt up into rich suds instantly in lukewarm water.

Do "baby" your nice things with Ivory Flakes. Don't trust to luck, depend upon Ivory's purity. It won't even cost you more to use Ivory Flakes... it actually costs less! And there's 2½ ounces more of pure soap in that fat Ivory Flakes box!

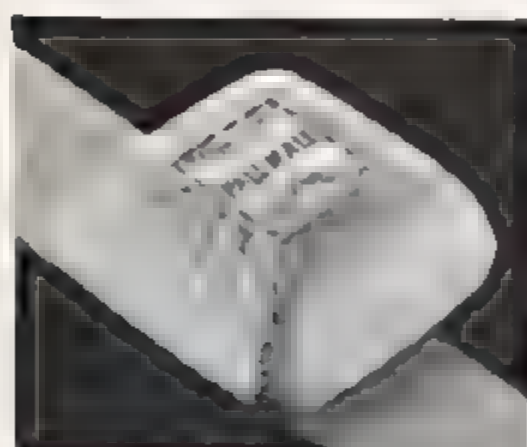


CURLY . . . QUICK-DISSOLVING . . . 99 44/100 % PURE



YET ALIENS UNDER THE SKIN

"You have different complexion problems . . . you must use different soaps," the skin specialist warned these sisters as he prescribed for each, one of the three types of Pall Mall Soap, personalized for the individual character of her skin. Dry? Oily? Neutral? Which of these sisters' complexion problems is the duplicate of your own?



Dry Skin Demands
Pall Mall
Savon Coquet



Oily Skin Needs
Pall Mall
Savon Cheri



Neutral Skin
Requires Pall Mall
Savon Castile

DRY SKIN—You're first aware of it when your face powder fails to cling. Soon you observe a drawn expression, a faded look to your skin. Then wrinkles appear. The cause? Wind and sun, dieting, absorbent cosmetics . . . anything weakening to your sebaceous glands, causing them to secrete too little oil to lubricate your epidermis. Ordinary soaps only irritate. Instead use Pall Mall Savon Coquet. It corrects and normalizes Dry Skin . . . making it supple, petal textured, smooth.

OILY SKIN—There's an impossible-to-conceal shine to your face. Make-up smears and streaks. Pores become large and distended in spite of astringents. The cause? Overstimulated sebaceous glands that secrete too much oil, which wells up out of your pores, over your skin. Creams and lotions are taboo. So are heavily fatted toilet soaps. Use Pall Mall Savon Cheri, to cleanse without coarsening, to flush pores of impurities, to normalize gland action, to refine the skin's texture.

NEUTRAL SKIN—Precious skin! If you possess it, you're the object of praise, of flattering comment. There's a velvet softness to your skin; a smoothness that makes make-up undetectably natural to the most critical observer. Your sebaceous glands are normal in their functioning, youthfully vital. But have a care. Don't gamble with ordinary soaps. So precious a possession deserves Pall Mall Savon Castile, a soap compounded of the world's purest, costliest ingredients . . . gentle, non-irritating, pore-penetrating, and amazingly bland.

"My skin was so dry, so inflamed and irritated that I was forced to see a skin specialist. He told me that dry skin was the penalty the majority of American women paid for parties, dances, outdoor sports, steam heat and absorbent cosmetics. He told me to stop using ordinary toilet soaps; to bathe with nothing but Pall Mall Savon Coquet. My skin became normal with the first cake. I use it always, now."—Miss M. E. G.

PALL MALL PERSONALIZED SOAPS

The Bath Size, Three Cakes, One Dollar—Complexion Size, Four Cakes, One Dollar Obtainable at all the best stores. If your dealer cannot supply you, send \$1.00 indicating your skin condition—Dry, Oily, Neutral—and we will forward you, postpaid, a full size box of Pall Mall Personalized Soap. State bath or complexion preference.

PALL MALL INTERNATIONALE, CHICAGO

THE LIVING IMAGE

(CONTINUED FROM PAGE 41)

is now). Second: Because each is expert in the painting of women. Third: And because each is entirely different from the other in his technique and in his vision of character. And yet, all these artists—in spite of their intense individuality—have that humility before the sitter, that desire to do them justice—that most modern painters, in their overweening egotism and "self-expression," utterly lack.

You may say that Augustus John, in his portrait of Mrs. Edgar Scott, does not do her justice. Mrs. Scott, you say, is far prettier than the painting. But study the painting itself. It has life, surely. It has everything that the sitter has, except perhaps the transient prettiness of youth. John has caught the luxuriant blackness of the hair—the eager face—the dark brows. These he has set off with a brilliant scarf (the ever-present hint of gipsy in his paint). People who want candy-box covers do not go to Augustus John for their portraits. Those who want an astounding vitality—a sense of arrested life—do. His technique is quick, brilliant, sometimes shallow. He may not flatter, but he invests his portraits with a beauty of his own—a wild, warm beauty far more Mediterranean than British. John has painted some of the most outstanding women in Europe—Princess Bibesco—Marchese Casati—titled Englishwomen—and a great many of his Bohemian confrères—writers, painters, musicians, dancers. John is in essence no more a "society" painter than—bearded and profane giant that he is—a society man. His strength lies in his human insight, and in a dashing, brilliant brush that instinctively draws society to him.

JOHN S. SARGENT

John S. Sargent had an even deeper penetration and an even more brilliant hand. Fate and environment were kind to his talent. His father was a practising physician (which might account in part for his son's genius for diagnosis); he was born in Florence; and educated in Florence, Rome, and Nice, unhindered by anything except, perhaps, his own shyness. At eighteen, this American youth came to Paris and studied with the most fashionable portraitist of the day—Carolus-Duran (whose brilliant likeness by his pupil hangs in the Metropolitan Museum). Travels in Italy and Spain matured his knowledge. Velasquez became his god, and later Hals, whom—ultimately—he derived from more. Then he settled in London, and the world was his.

There is hardly a famous lady there or in America that he did not paint; nor a prominent man. His prolificness is prodigious, and the chief galleries in the world, and many of the noblest homes, have Sargent portraits. With the men, especially, his physician's acumen is uncanny: his portraits of Henry Marquand, of Lord Ribblesdale, of William Chase, the painter, are biographies in themselves. With women, his great sense of "style" predominated. In their glistening silks, with their radiant slender faces and long hands, Sargent's ladies have an irresistible elegance. The skin, the hair, the satins *exude* light. It is sometimes hard to believe that a murky

pigment like oil could attain such lucency.

In the portrait of Mrs. Dave Hennen Morris as a child, shown on page 42, you see this quality of radiance in the face. And to it, Sargent has added the inner radiance of a young girl—earnest, pure, forthright, and, above all, well-bred. Well-bred—that is a key note of Sargent's portraits. Whatever crimes of superficiality and trickiness his critics may accuse him of, vulgarity is never one of them. Characteristic in his portraits of women is his grouping of three of them in one canvas. "The Misses Hunts"—"The Ladies Alexandra, Mary, and Theo Acheson." A stunt, certainly, but a successful one; and of a dazzling elegance. The slender throats of these aristocrats rise from a dizzy sea of silks. The canvas literally rustles with it. And the fashionables flocked.

Sargent painted a great many American women. Among them, the best-known are perhaps Mrs. Charles Inches of Boston, Mrs. I. N. Phelps Stokes, Mrs. Fiske Warren, Mrs. Adrian Iselin, Mrs. James Lawrence, and the daughters of Edward Boit (an enchanting picture of three little girls). His European classics include the Wertheimer family and Madame X (Madame Gautreau), who tilts her imperious profile against the Metropolitan Museum walls. She, incidentally, could be a model for the new fashions in figure and bearing.

A fellow craftsman once wrote of Sargent that "he never spared pains to give the impression that he had to take no pains." Pains he did take, surely. He said to some one, referring to a charming portrait of little Beatrice Golet, "I can't believe that it is very good—I did it so easily." He died as easily—this enormously gifted painter, linguist, musician, and student—in his sleep, when he was sixty-nine.

IGNACIO ZULOAGA

In 1925, a Spanish portraitist—Ignacio Zuloaga—became the "rage." New York first fell at his feet at an exhibition of his work at the Reinhardt Galleries. The dramatic Iberian ardour of his pictures was irresistible to a public wearied at the moment either of baffling abstraction or academic syrup. Here were women with flashing eyes and swirling Spanish skirts posturing before backgrounds of lurid or lowering Spanish countryside, with piling mediaeval towns and storm-heavy clouds. Their faces were lit with a golden light—the whole canvas had a quality of theatre, of a bold racial glamour. Zuloaga imposed this racialism on the women he painted. He put them—Mrs. John W. Garrett, Mrs. William Randolph Hearst, Julia Hoyt, Miss Margaret Kahn—in Spanish costumes and set them before Spanish hills. Even their faces are invested with a quite Andalusian ardour and intensity. Zuloaga flattered—but in the way of heightened vitality, rather than in prettiness. He made women feel extraordinary, vivid, exciting—and they loved it.

The drama is in the portrait of Mary Binney Montgomery shown on page 41, modified, but apparent in her regal position, her (Continued on page 88)

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THESE SHEETS OF SILKEN SMOOTHNESS



A modern triumph in the weaving of exquisite bed linen, Utica Percale sheets are more and more becoming the accepted standard of quality in well-appointed homes. Their shimmering whiteness and soft, caressing texture gives them an appeal that few women can resist. And — not to forget practical matters — Utica Percale sheets are as durable as they are beautiful. . . .

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THE FEEL OF SILK . . .

THE STRENGTH OF LINEN



France

A dream world that never ends... the French Riviera, the delight of sun-seekers since the dawn of civilization. Here

Julius Caesar wrote his commentaries and rested from his wars and labours in establishing peace in Gaul... here the great and fashionable have wintered for twenty centuries... for this mystery climate has never changed. . . Biarritz, too, is ever a haven of glorious golden sunshine ▲ Paris itself is an essential need in this year of "the great recovery" . . . it's not only a glamorous city... it's a state of mind, as well. The races at Auteuil and Longchamps are colourful pageants . . . and the annual October Auto Show brings the smart crowd from the Capitals of the world ▲ Tuck the children into a French school and strike out through the Chateau Country... never so beautiful as in its ruddy fall colouring. Chase with the hounds through forest and meadow, hunting the stag and the boar . . . See Orange, Nîmes, and Avignon... dreaming in the sun. If you are tired, relax and take the "cure" at Luchon, Vichy, Aix or Vittel... now available at out-of-season tariffs ▲ Enjoy winter sports at Chamonix, or up among the frosty stars at Font Romeu in the Pyrenees ▲ Rediscover Corsica, the palm-crowned island where a colony of knowing ones has found a paradise for artists . . . at a new low cost for inspiration and really luxurious living ▲ France is networked with the finest and fastest of trains and busses . . . hotels, villas and pensions suited to every purse ▲ Your travel agency will gladly plan an itinerary.

RAILWAYS
of
FRANCE

1 East 57th Street N.Y.

THE LIVING IMAGE

(CONTINUED FROM PAGE 86)

costume, and the typical lowering background. Theatrical or no, there is nothing slap-dash about the Spaniard's painting. It is solid, planned almost to the point of formula. But the artist has the grand manner—without which no portraitist has ever become the darling of the fashionable public.

BOLDINI

The highest exponent of grand manner was perhaps the Italian, Boldini—of whose portraits Wildenstein gave such a magnificent show last winter, in New York. The portrait of Lady Mendl shown on page 42 unfortunately fails to give any idea of the tremendous sweep of his portrait canvases; but it does show his instinct for the feminine, and the graceful vitality his brilliant brush imparts.

Boldini made every woman ravishing. Not pretty or attractive—that would not have been enough to justify his evasion of truth. But he made them paragons of elegance, of style, or of aristocracy and allure. Their necks and shoulders are living alabaster—their mouths of an amazing sweetness—their figures swathed in silks and furs. Orchids cluster at their bosoms. They gaze at you with dark liquid eyes, while their long white fingers lie among the silks.

There is an amusing and revealing story about Boldini that May Kidder—Mrs. Clark Kidder—set down in her book of recollections. It concerns his portrait of the wife of Ignazio Florio, a fabulous Florentine spend-thrift who had the habit of presenting a string of pearls to his spouse whenever he committed an indiscretion.

"At one time in Palermo, Florio conceived the notion of having his wife painted by Boldini, the famous portrait-painter. Boldini agreed to do a full-length picture of the lady for a huge sum. It was arranged for him to come to Palermo. A beautiful villa was taken for him, and he stayed on three full months, having a perfectly wonderful time, needless to say at great expense to Florio.

"Boldini, a little fellow with a huge head, and looking exactly like a frog, was inclined to be a bit wicked. The picture he did of Donna Florio was destined to be a sensation. Boldini was very original as to ideas, and his particular fancy was to paint portraits of ladies with their—shall we say—'derrières'—very prominently displayed. He painted Donna Florio, gorgeously arrayed in a very tight-fitting costume, in the somewhat unusual pose of preparing to arise from a chair. Notwithstanding the cataracts of pearls dripping from head to heel (the price of Florio's indiscretions), the pose struck the lady's husband as ill-found, and he said so. Now the portrait was really very beautiful and the likeness perfect, and Boldini, annoyed at Florio's ignorance and lack of artistic appreciation, refused to change the pose unless paid another ten thousand dollars. Florio, already exasperated over the protracted stay of the painter, refused, and angrily ordered Boldini to take himself and his picture of the lady off the premises. Boldini obeyed, but he took his revenge. Shortly afterwards, at an exhibition at the French

capital, all Paris was astonished at the portrait of the Principessa Florio, in which the lady had apparently assumed a most ungainly posture. The angry Boldini had simply painted out the chair, leaving the poor lady, pearls and all, hanging in mid-air."

But this was an exception. It must have taken a great deal to cause Boldini—adorer of women—to make any woman ridiculous.

His most famous paintings of American women are of Katherine Duer Blake, of Mrs. Graham Fair Vanderbilt, Mrs. Henry D. Phelps, and Mrs. Earl E. T. Smith. In Europe, the portraits of Lina Cavaliere, Cléo de Mérode, Madame Juillard, and Consuelo, Duchess of Marlborough, with her son (Lord Ivor Churchill) are among the many brilliant and masterful canvases he has painted. Any one who has forgotten what glamour is might do well to look at some Boldinis. Women were women then!

SAVELY SORIN

Again as a reaction to the turmoil and mess of "modern" painting came Savely Sorin's serenely perfect portraits of women. To eyes exhausted by complex patterns and acrid colours, this Russian painter's clear washes and pure outlines were literal balm. Technically, his portraits are irreproachable. Not a faltering line or an unbalanced design or a sloppy brush stroke. They live in a perfect world of tranquillity, these Sorin women. Never a hair ruffled or a hand ill-at-ease. Like Zuloaga (whom he in no other way resembles), Sorin makes women "interesting"—"different"—and, it must be admitted, a little Russian. They develop pure Russian foreheads, eyebrows like black wings, solid necks and shoulders.

But whatever they derive from racially, these portraits are highly decorative—especially for the modern house. They belong on light walls, in rooms where chromium and cork and plain, clear colours are a matter of course. They have an almost incredible simplicity, arrived at (as simplicity always is) by a very thorough craft. Sorin takes a long time with his portraits. He has no mercy on sitters, and none on himself. First, he draws the likeness very finely, very meticulously in red (sanguine) chalk. Then he paints in tempera over it. The process is slow, painstaking; somehow anomalous to the swarthy Tartar features and black moustache of the painter himself. The causes of Sorin's popularity are triple—he flatters without being insipid; he is modern without being modernistic; he has "style." All of which is evident in his portrait of Mrs. Harrison Williams, on page 43. Sorin has painted many American society women; among whom Mrs. Otto Kahn and the two daughters of the Hon. Ruth Baker Pratt (Mrs. Robert H. Thayer and Mrs. James Jackson, junior) are famous portraits.

NIKOL SCHATTENSTEIN

Nikol Schattenstein, the last on this list for purely chronological reasons, is one of the few contemporary portraitists who (Continued on page 90)



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KING OF BOTTLED BEER

Today, as always.... brewed and fully
aged in the World's Largest Brewery





The return of a stately Georgian...

Gadroon!

● Here it is—the design that charmed 18th Century England. Its grace, its dignity, its classic simplicity made it the most talked-of beauty of its age.

And now, International Sterling has re-created for you a complete Gadroon silver service, authentic to the last exquisite detail.

In the tea set and dinnerware, the spirit and detail of 18th Century English Gadroon silver have been faithfully reproduced, with no attempt to improve on the original. The flat silver, too, has been created to match Gadroon hollowware, and to give lovers of 18th Century silver reasonably priced, harmonizing flatware.

Before you buy *any* sterling, let your jeweler show you a silver service that possesses character, tradition, and beauty that is ageless—Gadroon by International Sterling.

INTERNATIONAL SILVER COMPANY
STERLING SILVER DIVISION
WALLINGFORD, CONN.

SOCIETY

(CONTINUED FROM PAGE 160)

ENGAGEMENTS

Corbin-Day—Miss Clementine Stockton Corbin, daughter of Mr. and Mrs. Horace Kellogg Corbin, of Bay Head and Elizabeth, New Jersey, to Mr. Henry Balken Day, son of Mr. and Mrs. Rodney Dean Day, of Haverford, Pennsylvania.

Graham-Ottley—Miss Gladys Howland Graham, daughter of Mr. and Mrs. Edward Howland Graham, of Oyster Bay, Long Island, to Mr. Gilbert Ottley, son of the late James Henry Ottley and Mrs. Ottley, of New York City and Glen Cove, Long Island.

Henry-Graham—Miss Clover E. Henry, daughter of Mr. and Mrs. Philip W. Henry, of "La Paz," Scarborough, New York, to Mr. David Graham, of London, England.

Hoge-Haight—Miss Frances Lupton Hoge, daughter of Mrs. Lupton Hoge and Mr. Charles Courtenay Hoge, to Mr. Eric Hall Haight, son of Mr. Louis Pease Haight.

Hoyt-Childs—Miss Constance Hoyt, daughter of Mrs. Harold R. Shurtleff, of "Neal House," Williamsburg, Virginia, and the late Henry M. Hoyt, junior, to Mr. Richard Storrs Childs, son of Mr. and Mrs. Starling W. Childs, of New York City and Norfolk, Connecticut.

BOSTON

Thomas-Gwin—Miss Elizabeth Chadwick Thomas, daughter of the late Mr. and Mrs. Douglas H. Thomas, junior, and niece of Mrs. Robert H. Stevenson, of Boston, Massachusetts, to Mr. Samuel L. Gwin, junior, son of Judge Samuel L. Gwin and Mrs. Gwin, of Greenwood, Mississippi.

CHICAGO

Carr-Sampson—Miss Margaret Emily Carr, daughter of Mr. and Mrs. Walter Scott Carr, to Mr. Marshall G. Sampson, son of Mr. Marshall E. Sampson.

CLEVELAND

Jackson-Timken—Miss Mary E. Jackson, daughter of Mrs. Ward B. Jackson, to Mr. William Robert Timken, son of Mr. and Mrs. Henry Timken, of Canton, Ohio.

DENVER

Pyeatt-Sargeant—Miss Frances Pyeatt, daughter of Mr. Samuel Pyeatt, to Mr. Raymond E. Sargeant, junior.

HARTFORD

Brainard-Smith—Miss Lucy Bulkeley Brainard, daughter of Mrs. Lyman B. Brainard, to Mr. Olcott Damon Smith, son of Mr. Harry Tyler Smith.

Jaynes-Harper—Miss Nancy Jaynes, daughter of Mr. and Mrs. Charles Jaynes, to Mr. George Gale Harper, of New York City.

White-Cosmos—Miss Frances White, daughter of Mr. John Holbrook White, to Mr. John Albert Cosmos, junior, son of Mr. and Mrs. John Albert Cosmos.

NEW ORLEANS

Remick-Butterworth—Miss Frances Lathrop Remick, daughter of Mrs. Jessie Cummings Remick, to Mr. Herbert Stanley Butterworth, junior, son of Mr. and Mrs. Herbert Stanley Butterworth, of Macon, Georgia.

PHILADELPHIA

Brooke-McMullin—Miss Anita Sturges Brooke, daughter of Mr. and Mrs. Francis M. Brooke, of "Glimpsewood," Bryn Mawr, Pennsylvania, to Mr. David McMullin, third, son of Mr. and Mrs. David McMullin, junior, of Philadelphia and Ambler, Pennsylvania.

Mather-Roberts—Miss Elizabeth Louisa Mather, daughter of Mr. and Mrs. Emory Thomas Mather, of San José, California, to Mr. William Caldwell Roberts, son of Mr. and Mrs. William Henry Roberts, of Wayne, Pennsylvania.

SAINT LOUIS

Wheaton-McMillan—Miss Cornelia Wheaton, daughter of Mrs. Tilton Wheaton, to Mr. John Sullivan McMillan, son of the late Clifton H. McMillan and Mrs. McMillan.

WASHINGTON, D. C.

Grew-Lyon—Miss Elizabeth S. Grew, daughter of Mr. Joseph C. Grew, United States Ambassador to Japan, and Mrs. Grew, to Mr. Cecil T. F. B. Lyon, Third Secretary of the United States Embassy at Tokyo, Japan, son of Mr. E. Burton Lyon, of New York City.

WEDDINGS

NEW YORK

Bostwick-Curtis—On October 7, in Trinity Episcopal Church, Roslyn, Long

WEDDINGS

Island, Mr. George Herbert Bostwick and Miss Laura Elizabeth Curtis, daughter of Mr. and Mrs. James Freeman Curtis, of New York City and Roslyn, Long Island.

Braman-Farquhar—On August 4, in the Chapel of the Cathedral of the Incarnation, Garden City, Long Island, Mr. Grenville Davies Braman, junior, son of Mr. and Mrs. Grenville Davies Braman, of Los Angeles, California, and Miss Elizabeth Joslyn Farquhar, daughter of the late William Joslyn Farquhar and Mrs. Farquhar, of Garden City.

Bulkley-Boyd—On August 3, in the Chapel of Saint Bartholomew's Church, Mr. David Tod Bulkley, son of Mr. and Mrs. Jonathan Bulkley, and Miss Mary F. Boyd, daughter of Mrs. A. Wann Boyd.

Burnham-Fish—On September 27, Mr. Gordon W. Burnham, junior, son of Mr. and Mrs. Gordon W. Burnham, of New York City and Oyster Bay, Long Island, and Miss L. Catharine Fish, daughter of Mrs. L. Marié Fish.

Field-Cowles—On August 11, Mr. Franklin Field, son of Mr. and Mrs. Frank Harvey Field, of New York City, and Mrs. R. Dean Cowles, of Greenwich, Connecticut, daughter of Mr. and Mrs. Herbert H. Dean, of New York City.

Frothingham-Perkins—On August 12, Mr. John Gerrish Frothingham, son of Mr. and Mrs. Lawrence Potter Frothingham, of New Canaan, Connecticut, and Miss Bertha Saunders Perkins, daughter of Mr. and Mrs. Maxwell E. Perkins, of New Canaan.

Gales-Morison—On August 10, Mr. Seaton Gales, son of Mr. and Mrs. George M. Gales, of New York City and "Eckington," Locust Valley, Long Island, and Miss Helen Elizabeth Morison, daughter of Mrs. Henry Arthur Morison, of Short Hills, New Jersey.

Henneman-Ogden—On September 16, in Saint John's Episcopal Church, Elizabeth, New Jersey, Mr. John Bell Henneman, of New York City, son of the late Dr. John Bell Henneman and Mrs. Henneman, of Buckingham County, Virginia, and Miss Esther Gracie Ogden, daughter of the late Archibald Gracie Ogden and Mrs. Ogden, of Elizabeth.

Lowe-Marshall—On August 5, in the Episcopal Church of Saint John's of Lattingtown, Locust Valley, Long Island, Mr. William Ebbets Lowe, son of Mrs. C. Towne Lowe and Mr. Gerald Lowe, and Miss Emma Lawrence Marshall, daughter of Mr. and Mrs. Levin Rothrock Marshall, of New York City and Roslyn, Long Island.

Marshall-Nolan—On August 15, in the Chapel of the Madison Avenue Presbyterian Church, New York City, Mr. Dwight Marshall, son of Mr. and Mrs. Gustavus Calhoun Marshall, of New York City and "Stony Hollow Farm," Chappaqua, New York, and Miss Gertrude Adelaide Nolan, daughter of Dr. John Hugh Nolan and Mrs. Nolan, of New York City.

Plaut-Plankinton—In Cannes, France, Mr. Edward Plaut, of New York City, and Mrs. William Woods Plankinton, of Paris, France, Palm Beach, Florida, and Milwaukee, Wisconsin, daughter of Mr. and Mrs. James C. Stewart, of New York City.

Pugh-Lane—On August 5, Mr. Sumner Riddick Pugh, of Portsmouth, Virginia, son of Mr. Warner Marion Pugh, and Miss Grace Ruggles Lane, daughter of Mr. George Thompson Lane, of New York City.

Reed-Cowperthwait—On August 19, in the First Baptist Church, Summit, New Jersey, Mr. Pendennis White Reed, son of Mr. Louis F. Reed, of Orange, New Jersey, and Miss Carol Cowperthwait, daughter of Mr. and Mrs. Frederic N. Cowperthwait.

Rogers-Dresser—On August 28, in Southampton, Long Island, Colonel Henry Huddleston Rogers and Mrs. Pauline van der Voort Dresser, daughter of Mr. Charles R. van der Voort, of Jamestown, New York.

Straus-Day—On August 31, in All Saints' Chapel, Kidders-on-Cayuga Lake, New York, Mr. Ralph I. Straus, son of Mr. and Mrs. Percy S. Straus, and Miss Matilda Bradford Day, daughter of Mr. and Mrs. Dwight Huntington Day, of New York City and Interlaken, New York.

Tompkins-Gratz-Brown—On September 6, at the home of the Hon. John Hays Hammond, Gloucester, Massachusetts, Mr. William May Tompkins, of Saint Louis, Missouri, son of the late Cornelius Tompkins, and Miss Violet Gratz-Brown, of New York City, daughter of the late B. Gratz-Brown, former Governor and United States Senator from Missouri.

(Continued on page 94)



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from teens to forties*

THE LOVELY PICTURE of mother and daughter is convincing evidence of the fact that beauty no longer depends upon age and that the most valuable beauty asset any woman can possess is a lovely, youthful skin.

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THE LIVING IMAGE

(CONTINUED FROM PAGE 88)

are not afraid to make a good likeness of their sitters. He has discovered (would that the others had) that you can make a portrait fairly faithful without in any way forfeiting your integrity as a painter. In other words, good design, studied colour, and a free bold stroke need not be sacrificed on the altar of fidelity. Nor does he sacrifice them. His best portraits are notable for their vitality and style. He combines a thorough knowledge of facial structure with a spontaneous, fresh line. And of all six

portraitists, he imposes least his own personality, race, or visual eccentricity. Miss Whitney Bourne, as you can see on page 42, looks like Miss Whitney Bourne—young, healthy, American.

This New York painter, whose popularity is steadily increasing, has painted portraits of Mrs. John Amherst Cecil (Cornelia Vanderbilt), Mrs. Alicia du Pont Glendening, Helen Hayes, and a considerable number of other distinguished men and women of this country.

MARYA MANNES

HARVEST FROM PARIS

Descriptions of models on pages 36 and 37

THAT sheaf of photographs spread across pages 36 and 37 is something you might well sit down and study. For every single model is a costume you'd love to wear—not difficult, not too special, and not too grand, for all that they all came straight from the Paris Openings. That fact, indeed, adds to their practicality, since, obviously, an incoming fashion is smart just that much longer than a current one!

1. Maggy Rouff made the first costume and called it "Camélia Noir," after the white of the fox-trimmed cape of heavy slipper-satin, and the black of the satin dress beneath it. This is a typical example of the below-the-hip-length flaring evening cape—one of the most becoming of fashions in a flattering mode. You can see the dress without the cape in the photograph on page 34. The dress is from Bergdorf Goodman, the cape from Thurn.

2. Molyneux's "16" comes next and illustrates the chic of a cape and muff over a one-piece dress. Both the dress and the cape are made of dark brown woollen, with beaver for the bands and the muff. And notice the brown hat turned up at one side—Molyneux made that, too.

3. This is Augustabernard's "411," illustrating the new rounded shoulders, austere long sleeves, and a high scarf neck-line. The dress is made of pale grey crêpe, the scarf of burgundy-red crêpe, and the latter swathes the throat and is held by the grey belt at the back. Rose Descat made the beret of burgundy-red velvet to match the scarf.

4. Capes and jackets cover everything up to the throat in the evening—witness Worth's "Murillo," a form-fitting dress of butter-beige velours sauvage with a jacket to match, trimmed with blue fox.

5. Jeanne Lanvin's "Emeraude" is perfect for afternoon wear. It's a dress of pale emerald-green velours sauvage, with silver-backed tabs at the neck ending in a small standing collar.

6. Anny Blatt's "Majorque" is a knitted dress for runabout wear—the sort of dress you'd wear and wear in the country or for shopping about in town. There's a knitted hat, too, in

brown to match the taffeta under-chin bow and the shaved lamb belt—all against a background of natural coloured wool.

7. Jeanne Lanvin made the feminine version of the mess jacket, "Le Caire," of white silk piqué, trimmed with black buttons. It's worn with complete nonchalance over the geranium-red top of a black crêpe dress.

8. Starting on page 37, you see, first of all, Paquin's "Flèche d'Or"—with a Japanese mink jacket covered by a cloth one (no, we're not mixed up; we mean just that). The topmost jacket is of Bordeaux-red ribbed velours de laine, to match the skirt, and the fur jacket has gold buttons up to its standing collar, a gold-buckled cord belt, and, incidentally, sleeves. There's a red felt hat with a brim turned up in back and shell-fluted in front—Rose Descat's "19" (from Bendel).

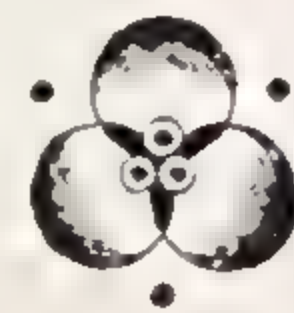
9. Here is another day dress that climbs right up to the throat—Yvonne Carette's "2547," of dark brick-red angora jersey with wooden buttons fastening it around the neck and waist-line. You'll look very, very new in this.

10. Claire Any's "Automne" has a detachable gilet and cuffs of logwood-brown sealskin, held in place by brown buttons on a beige tweed suit-like dress. There's a brown felt hat from Rose Valois, and you might wear the hat and gilet with other dresses, too.

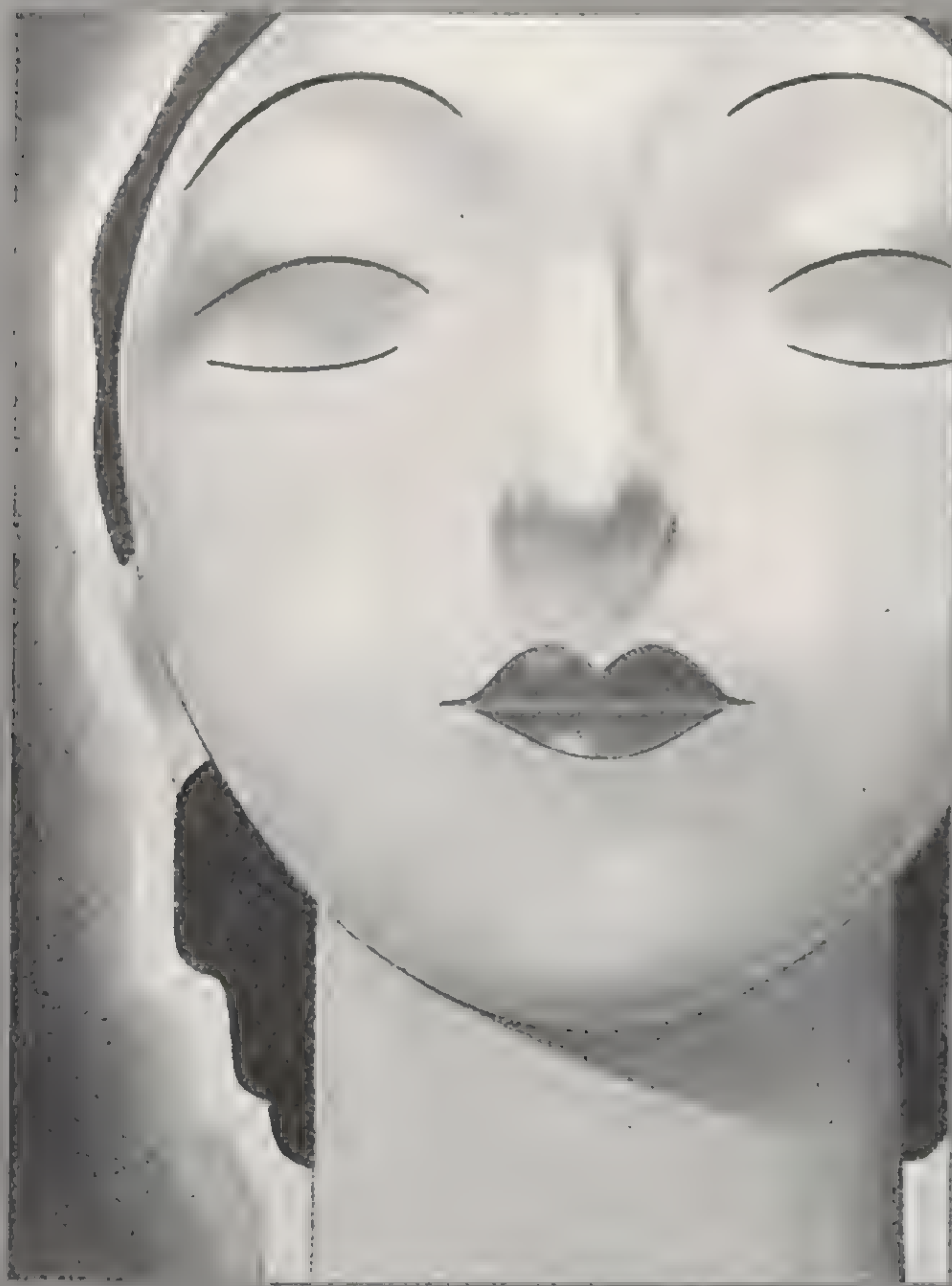
11. At a bridge party, a sleeveless slip-on overblouse of pale pink satin will relieve the austerity of a black light-weight woollen dress with a black crêpe top. That's Jeanne Lanvin's very ingenious idea, carried out in "Bridge."

12. Loose, three-quarters length fur coats are news—coats like Heim's "Indifférent." It's made of beige caracul, with rounded shoulders and a soft, turned-down collar buttoned at the neck. Rose Descat made the brown velvet triangle-beret worn with it.

13. Here's something brand-new—a coat hand-knitted in squares, with a beret to match. Vera Heller and Aileen Rice made them of grey wool. The scarf of the blouse ties loosely under the chin, and there's a grey sealskin belt. This is "705."



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Marie Earle

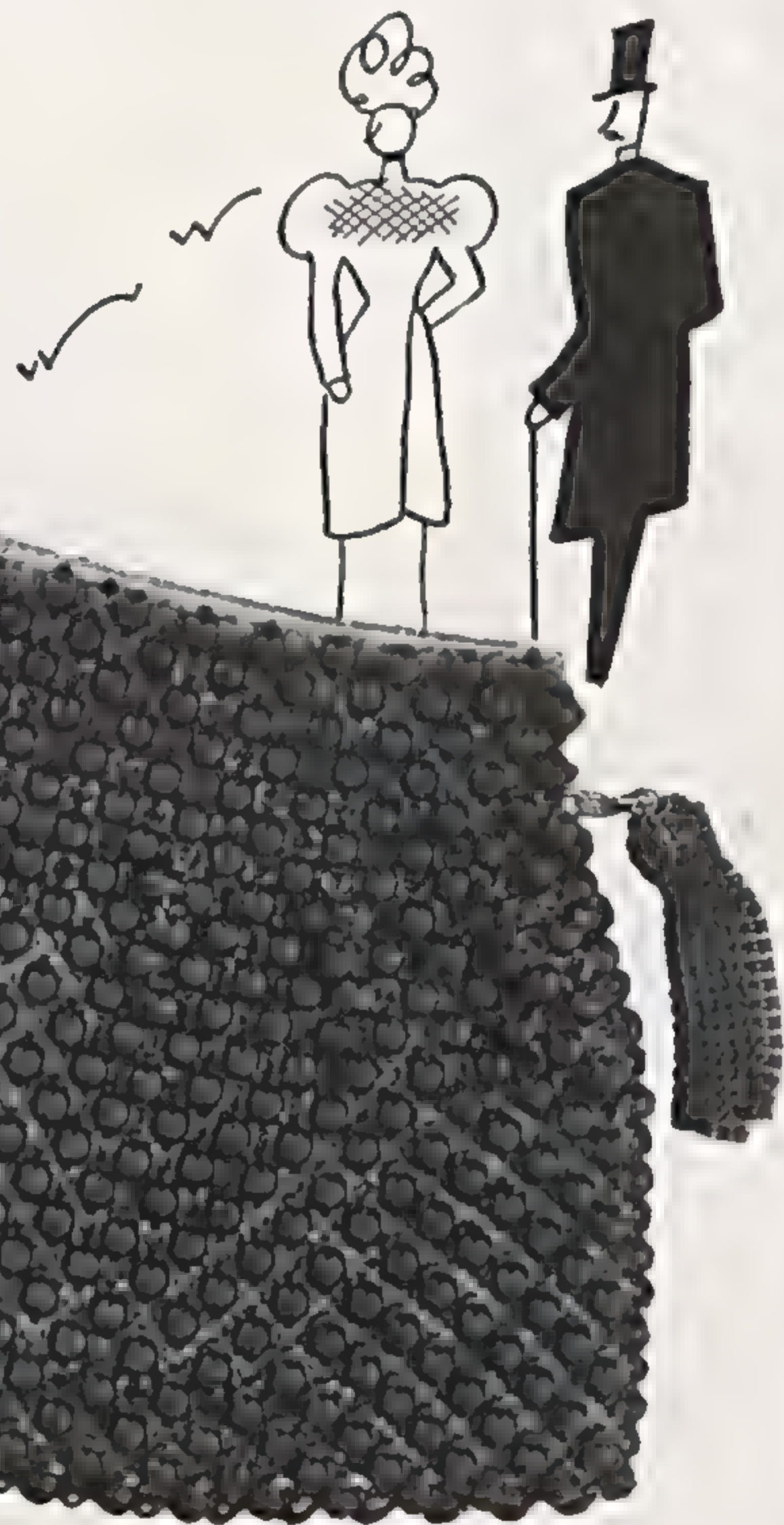
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jewelers. If unobtainable locally, write direct to Whiting & Davis giving your dealer's name.

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LAKE COMO AND VENICE

(CONTINUED FROM PAGE 58)

terrace of the Grand Hotel? Yes, indeed—it's one of my favourite spots in the world for dining.

We went over to the Lido after dinner, in a fast launch, under a starlit sky, with the mysterious lights of the lagoon flashing past, the breath of air like a cool drink. We danced and sat about on the beach, which is transformed into a ballroom and quite unrecognizable at night as the place where we sun-bathe by day. Before dawn, we returned to Venice and Harry's Bar, where we ate quantities of his famous sandwiches—made of bacon and eggs, creamed chicken, and grilled tomatoes with cheese, spread between very hot fried toast. Very good and very rich (one holds them in paper napkins in order to eat them). Even in romantic Venice, night-life is fully organized in the most approved manner.

SWEET CHARITY

Every day, the Princess Jane San Faustino holds court in her cabaña on the Lido. Backgammon is played as if it were the latest discovery in the way of games. Do you dance, sing, or produce rabbits from your sleeves? Well, you must learn how, and quickly, so that you can help at Princess Jane's charity show. It is the event of the Venetian season. She puts us all to work—and for a good cause, too. For she runs and supports, entirely alone, a home for poor tubercular children in Rome. I have seen it, and it is a great and good work which she has been doing for years. There are brass plaques bearing famous names behind rows of humble little cots that are heaven to some tiny ill child. It is all the result of the indefatigable work of this unique personality, whose interest in the lives of these poor children is the thing that lies nearest to her heart—the heart of the woman in all Europe whose witty tongue people fear most. How little we know people!

To-night, I dined at one of the most unique restaurants in Europe: the Taverna, in Venice. It is in a tiny Piazzetta and, in winter, is nothing very unusual, except that the food is extremely good. But, in summer, it becomes one of the most extraordinary restaurants I know, for the little Piazzetta in which it is located becomes the restaurant itself. The tiny square is entirely surrounded by modest houses, about one hundred and twenty feet long and forty feet wide. In hot weather, the tables are laid outside, and the little square, like the Piazza Saint Marco, seems to be an open-air room. In the centre of the place is a glass-covered well-head (used as a service-table) with a light inside and, in its centre, a huge glass bowl holding gigantic sunflowers.

In the windows of the houses all around, people sit silently, like figures in a fresco, and watch us dine—whole families, including the cat and dog (I should like to be one of them, for it must be very amusing to see others as they see us). When I see something spectacular, I always think of the theatre, and to-night I kept thinking of the little private theatre at "Lancut," the Potockis' famous house in Poland, where the servants sit in the balcony

gazing down at the grand company in the stalls. This little place is not unlike a small private theatre where the performance is given by people eating.

Afterwards, we went, like all good Venetians, to the Piazza, where we sat at little tables and drank *fine à l'eau*, mint à l'eau, pernod, gin fizzes, *Americanoes*, or coffee, and listened to the band concert while the other half of Venice paraded by to look us over and be looked over by us—one-half of the daily occupation of the Venetians. What a sympathetic life!

IN HONOUR OF BALBO

In honour of Balbo, just returned from Chicago, there have been celebrations all over Italy. I am sure the celebration I witnessed in Venice was one of the most beautiful of all—although one hears that the one in Rome was the most impressive. Here, it took the form of a marvellous concert in the Place Saint Marco. Thousands of people sat in dead silence and listened to an operatic program, with Martinielli as the star performer. We sat at café tables in the beautiful out-of-door ballroom (for that is what the Place Saint Marco always makes me think of), listening to the singing, under the spell of the beauty of the setting. To break the uniformity of the three-sided façade of this beautiful room, it has a decorative fresco, so to speak, on the fourth side, where the church of Saint Marco looks as though it were painted against the dark night-sky, its gilding and coloured mosaics shining brilliantly in the indirect lighting. And, as though it were an object of art placed in one corner of the room, the campanile stands like a *pièce de musée*. In such a "room," the bare-headed, simply dressed Venetians looked like ancient Greeks, with much of the latter's distinction and grace of slow movement. Seeing them sitting there, immovable and serene—women silhouetted in the windows against the glittering chandeliers within, and others standing about in plastic groups by the columns of the arcades—the scene crystallized into a picture that I shall always have locked away in my memory.

When it was all over, the serene crowd, without any demonstration, but rather in the spirit of those who have supped too generously of beauty to exert themselves unduly, drifted silently and slowly away—like polite people taking leave of a distinguished hostess.

I have heard people say that Venice is the only place that never changes—the only place that always looks the same. It is true that nothing has changed—yet, this year, something is different. I think it is the character of the lagoon in front of the Piazza Saint Marco. There are more and bigger boats—cruise boats, yachts, and countless craft that have increased the traffic till the picture suggests a crowded Chinese river. The big liners tower over the Doge's Palace and make it seem small by comparison, blotting out the view of Saint Giorgio across the lagoon. The world has grown too big for Venice. It has made its splendour a miniature one. We will have to put it into a glass case to save it from the giants of modernity.

FINAL REFLECTIONS ON THE PARIS OPENINGS

(CONTINUED FROM PAGE 24f)

Whenever there is a strong fashion tendency, one may be sure of finding the opposite feeling—counterbalancing it, one would like to say, as a proof. So, as a proof for our pronounced taste for richness, there exists a definite taste for simplicity. No—simplicity is not quite the word. This feeling has nothing to do with the nakedness and poverty of the years past. Let us say—*austerity, severity, dignity.* These are qualities that add to the charm of youth.

ELEGANCE AND AUSTERITY

That is why neck-lines are so high—to the throat, up to the chin, even for evening. That is why so many details take their inspiration from austere sources—bishop's sleeves, monk's cowls on evening capes, straight-hanging panels, all have a way of being saintly severe.

Vionnet started this. Look at her two great evening capes, one of black velvet, another in orange, which have a way of falling straight from the shoulder. Lelong's "Antioche" is a beautiful evening coat, the folds of its cape perfectly straight from shoulder to toes. Some of Lanvin's dresses are the soul of austerity itself; such as her black crêpe evening dress called "Cariatide," that leaves the back bare, but is high in front and without a frill of any kind. It is illustrated on page 26.

One stop further along the path of dignity, and where shall we arrive? Will it be, perhaps, in the classic field of folds and draperies like those of the Greek goddesses? Already, we have a few instances of sculptured, simple lines in this spirit. Lanvin's dress called "Athénienne" is in this feeling. (We show it on page 32.) The Callot Sœurs wrap, which is put on over the head, drapes itself like a Roman toga. (Look on page 33.)

Amid such diversity, one is sure to find the right and suitable thing to wear, according to one's type and one's life. The smart "international" woman will choose her wardrobe easily. She knows that the very brilliant clothes are right only for very brilliant occasions. After all, elegance is a question of exact adaptation, not only to one's self, but to one's background. It would be ridiculous to go for your morning shopping with a lamé scarf. It would kill that new spirit of elegance, as well. Moreover, it is impossible to get cheap imitations of these grand fashions without their looking cheap. Luxury belongs only to certain hours and is worn, like heirloom jewels, only to a few formal, stately affairs. For every-day life, there are, fortunately, enough things that are smart, without being elaborate.

For the woman who leads an active life, there are splendid sports clothes. As usual, Chanel is especially good for this type. You will love her woollen suits, either red or bright green. You will appreciate her comfortable manish coats; they are old standbys in her collection, yet they have a way of being up to the minute. And her waistcoat-jacket of the same material with buttons running down the front, has the greatest distinction.

Knitting, hand-made as well as machine-made, is used by Anny Blatt and Heller and Rice for everything—suits, skirts, blouses, coats, dresses—just as if it were plain material. Englishwomen, who know more about sports clothes than anybody else in the world, are enthusiastic about knitting. At Heller and Rice's, Lady Haddington chose a beige-and-red scarf and bag, and Lady Ravensdale, a green suit, a brick-and-green sweater, and a beret and scarf to match. Knitting is chic enough to have graduated from the sports section to city news, and is especially attractive in dark colours and in black.

For all-day town clothes, we should be thankful to Schiaparelli this year. She has given perfection to simplicity. Youth, a very pleasant youth, quite natural and boyish, is present in all her creations for active life. For her trip to England, she wore the tailored yellowish tweed jacket over a grey dress published in September 1 issue.

Molyneux has a charming little ensemble, of the type he does so well, of beige woollen, with a nutria-trimmed cape over a dress. Lady Castlerosse has already ordered it.

The winter colour combinations are decidedly new. Augustabernard proposes dull, dark blue and dull, dark brown, with a touch of white; it is very chic. Grey seems to be a great favourite for sports, especially in an ashes shade, and it is both practical and smart associated with brown—brown hat, gloves, shoes, and bag, with a grey costume.

For town, black continues to be the smart colour. Mrs. William K. Vanderbilt has chosen all her day clothes in black, at Molyneux. Grey is new for town, also, and the Comtesse Jean de Polignac will wear Lanvin's "Kaspa," a dress and coat of grey woollen trimmed with grey fox.

FORMAL DAYTIME COSTUMES

For formal daytime occasions, the beautiful coats from Vionnet with fur necklaces looping in back, already described, and the three-quarters length fur coats from Lanvin or Heim will be important. The afternoon dress to be worn under them is always interesting in its colour or its neck-line. For instance, the grey crêpe dress from Augustabernard with a touch of bordeaux-red at the throat, or her green one with a bodice very flatly pleated in front and back, or Patou's great successes in his new blackberry colour. Mainbocher's neck-lines have lovely frilled jabot-collars, like the model shown in the September 1 issue (this one was chosen by Mrs. Ward Cheney), or a bib, or flowers, as on the dress chosen by Mrs. Beatrice Hackett.

At the end of the day, there is nothing more chic than Chanel's shiny satin suits. They will surely be chosen by such smart Parisiennes as the Comtesse de Cossé-Brissac and the Vicomtesse de Noailles, while Madame Bonnardel will certainly adopt one of Mainbocher's long evening suits. Already, Lady Castlerosse has ordered Mainbocher's leopard-trimmed dinner-suit, "448."

Lady Castlerosse has taken the tea-gown in classical feeling, at Molyneux. (This was (Continued on page 94))



Delman ornaments his classic opera with the new Whiting and Davis enameled mesh. In brown suede with brown and beige mesh, in black suede with black and white mesh.

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Delman's inimitable influence.

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Gunther

FURS

666 FIFTH AVENUE • NEW YORK

FINAL REFLECTIONS ON THE PARIS OPENINGS

(CONTINUED FROM PAGE 93)

shown in the September 15 issue.) For formal dinner, the Baronne d'Almeida loves "Mystère," the Patou black velvet gown with long organza sleeves. The Princess Ilyinsky will wear Lelong's "Yolande," of dark purple-blue, sleeveless and slit at the back, while, for more important occasions, she will have "Edith," also from Lelong, a beautiful dress of grey crêpe with a touch of gold and a cape of grey fox.

Like goddesses, Madame Martinez de Hoz and the Comtesse de Beauchamp will appear in Vionnet's lamés.

Madame Rollo adores Patou's austerity and will adopt his "Lucrèce" with the mermaid train, while the Comtesse de Polignac will take the "Cariatide" from Lanvin, also a dress of the severe type. The Marquise de Paris will look at her best, at Biarritz, wearing Augustabernard's grey evening gown with the low flare at the back.

Doesn't it look as though more than one sleeping beauty has been awakened by the magic of the *couture*—not one poor lonely princess, but many, and all so different, and every one, of course, the most beautiful?

SOCIETY

(CONTINUED FROM PAGE 89)

WEDDINGS

BOSTON

Nicholson-Cleveland—On August 26, in Trinity Church, Concord, Massachusetts, Mr. George James Guthrie Nicholson, junior, of New York City, son of Mr. and Mrs. G. J. Guthrie Nicholson, of New York City and Providence, Rhode Island, and Miss Mary Devotion Cleveland, daughter of Mr. and Mrs. Henry Mason Cleveland, of Concord.

Potter-Bassett—On August 15, Mr. Brooks Potter, son of Mrs. Edward D. Emerson, of "Bancroft," Bolton, Massachusetts, and Mrs. Russell Bassett, daughter of Mr. and Mrs. Richard S. Russell, of North Andover, Massachusetts.

Townsend-Howard—On August 12, in the Berkeley Memorial Chapel, Newport, Rhode Island, Mr. Charles Townsend, son of Dr. Charles Wendell Townsend, of Boston, Massachusetts, and Miss Katharine Howard, daughter of Mr. and Mrs. Henry Howard, of New York City and Newport.

CINCINNATI

Stillwell-Hunt—On July 3, Mr. William R. Stillwell, junior, son of Mr. and Mrs. William R. Stillwell, and Miss Frances M. Hunt, daughter of Mr. and Mrs. Graham P. Hunt.

Wright-Harrison—On August 5, Mr. Preston Wright and Mrs. Francis Harrison, daughter of Mr. and Mrs. A. C. Shepherd.

CLEVELAND

Ingraham-Nash—On September 2, Mr. Andrew Clark Ingraham, son of Mr. and Mrs. Arthur Ingraham, of Oakland, Rhode Island, and Miss Helen Elizabeth Nash, daughter of Mr. and Mrs. William Fowler Nash.

DENVER

Cole-Kountze—On June 3, Mr. Harold Cole, of Montclair, New Jersey, and Miss Eleanor Estabrook Kountze, daughter of Mr. Harold Kountze.

Keeley-Sargeant—On June 30, Mr. Clarke Keeley, of Los Angeles, California, and Miss Beatrice Sargeant, daughter of Mr. Raymond Sargeant.

HARTFORD

Haas-Potter—On August 8, Mr. George Haas, third, of New Rochelle, New York, and Miss Jean Potter, daughter of the Reverend Rockwell Harmon Potter and Mrs. Potter, of Hartford, Connecticut.

PHILADELPHIA

Bromley-Davenport-Jeanes—On August 3, in Old Saint David's Church, Radnor, Pennsylvania, Captain Walter H. Bromley-Davenport, of the British Grenadier Guards, son of Mr. and Mrs. Walter Bromley-Davenport, Capesthorpe Hall, Chelford, Cheshire, England, and Miss Lenette F. Jeanes, daughter of Mrs. Joseph Y. Jeanes, of Villa Nova, Pennsylvania.

Lingelbach-Strawbridge—On September 30, in Saint Paul's Church, Chestnut Hill, Pennsylvania, Mr. William E. Lingelbach, junior, son of Mr. and Mrs. William E. Lingelbach, and Miss Barbara Warden Strawbridge, stepdaughter of Mr. Samuel W. Morris, of Chestnut Hill.

PITTSBURGH

Forrester-Collin—On August 21, in the Protestant Episcopal Church of Saint Anne's-by-the-Sea, Kennebunkport, Maine, Mr. Robert Roy Forrester, junior, son of Mrs. Harry A. Wilson, of New York City, and Mr. Robert R. Forrester, of New York City, and Miss Katharine Elizabeth Collin, daughter of Mr. and Mrs. William Welsh Collin, junior, of Sewickley, Pennsylvania.

WEDDINGS

ROANOKE

Chambers-Pierce—On August 21, Mr. Merritt Allen Chambers and Miss Calista Pierce.

SAINT LOUIS

Peugnet-Stephen—On September 26, in the Chapel of the Convent of the Helpers of the Holy Souls, Dr. Hubert Beaufort Peugnet, son of the late Mr. and Mrs. Maurice Berthold Peugnet, and Miss Grace Mary Stephen, daughter of Mr. and Mrs. David Stephen.

SAN FRANCISCO

Albert-Clark—On July 22, in Saint Matthew's Church, San Mateo, California, Mr. Alexander Paul Albert, son of Mr. and Mrs. Kurt Albert, of Berlin, Germany, and Miss Agnes Clark, daughter of Mrs. Tobin Clark and the late Charles W. Clark.

Baldwin-Hammersmith—On August 19, in Reno, Nevada, Mr. John Joseph Baldwin, son of Mrs. William Sproule, and Miss Helen Jane Hammersmith, daughter of Mr. and Mrs. Alfred S. Hammersmith.

TROY

Hamilton-Armitage—On August 19, in Saint Paul's Episcopal Church, Mr. Sinclair Hamilton, son of the late Oscar Hamilton and Mrs. Hamilton, and Miss Elise Armitage, daughter of Mr. and Mrs. Aaron Anthony Armitage.

WASHINGTON, D. C.

Acker-Sherley—On August 19, at "The Toril," Forest Nook, Ontario, Canada, Mr. William R. B. Acker, son of Mrs. Charles Ernest Acker, and Miss Mignon Sherley, daughter of Mr. and Mrs. Swagar Sherley, of Washington, D. C., and "The Toril," Ontario.

DÉBUTS

NEW YORK

Blake—On December 22, at a supper dance in the Ritz-Carlton, Miss Katherine Blake and Miss Joan Blake, daughters of Dr. Joseph A. Blake.

Roosevelt—On December 1, at a dinner-dance in the Crystal Room of the Ritz-Carlton, Miss Margaret C. Roosevelt, daughter of Mr. and Mrs. George Emlen Roosevelt, of Oyster Bay, Long Island.

Sturges—On November 29, at a dance in the Ritz-Carlton, Miss Catharine A. Sturges, daughter of Mr. and Mrs. Frederick Sturges, of "Far House," Fairfield, Connecticut.

Thorne—On November 29, at a dance in the Ritz-Carlton, Miss Victoria Corse Thorne, daughter of Dr. Victor C. Thorne, of "Thornebrook," Greenwich, Connecticut.

PHILADELPHIA

Truxal—In October, at a tea and dinner-dance at The Barclay, Miss Margaret Ann Truxal, daughter of Dr. Cyrus W. Truxal and Mrs. Truxal, of Wayne, Pennsylvania.

SOCIAL EVENTS

NEW YORK

Colony Dance—On December 26, in the main ballroom suite of the Ritz-Carlton.

Friday Assemblies—On November 17, December 15, and January 26, in the Crystal Room of the Ritz-Carlton.

Junior Assemblies—On December 1, January 5, and February 2, in the main ballroom suite of the Ritz-Carlton.

Knickerbocker Assemblies—On December 2, February 10, and April 7, in the main ballroom suite of the Ritz-Carlton.

National Charity Air Pageant—On October 7 and 8, at Roosevelt Field, Mineola, Long Island.

THE NEW FRENCH WOOLLENS



1. Meyer striped angora woollen in beige or grey. It's "4735"
2. Meyer striped angora wool, "4735"
3. Lesur wool fabric, "Cotcab," that looks like crocheted cord
4. Rodier "Pointilap," a quiet plaid
5. Rodier "Quadrillés Sporburrah"—a Scotch plaid with aloes fibres
6. Hota Fabrics, English coat wool
7. Rodier striped angora, "D-333"
8. Meyer coat bouclé, "Osmalya"
9. Rodier, woven dots on djalap

10. Lesur jersey horizontally ribbed to give an even crinkled look
11. Lesur striped Angora wool, "Nervaz"
12. Meyer wool that looks like crocheted cord, called "Loselya"
13. Meyer striped Angora wool, "4631"

14. Olré made this new mixed Angora woollen, called "Crepapyl Argenté"
15. Olré "Cottpyl," a new vertically ribbed Angora woollen for winter wear
16. Lesur, a new jersey, ribbed horizontally and also striped vertically

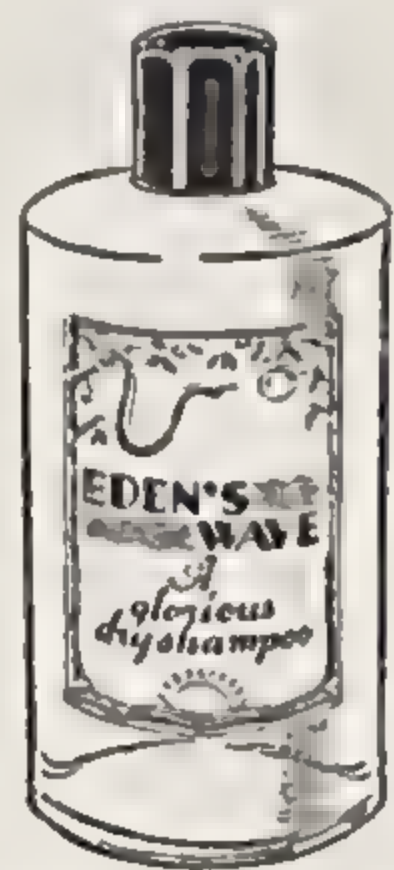


CLEAN AND WELL GROOMED

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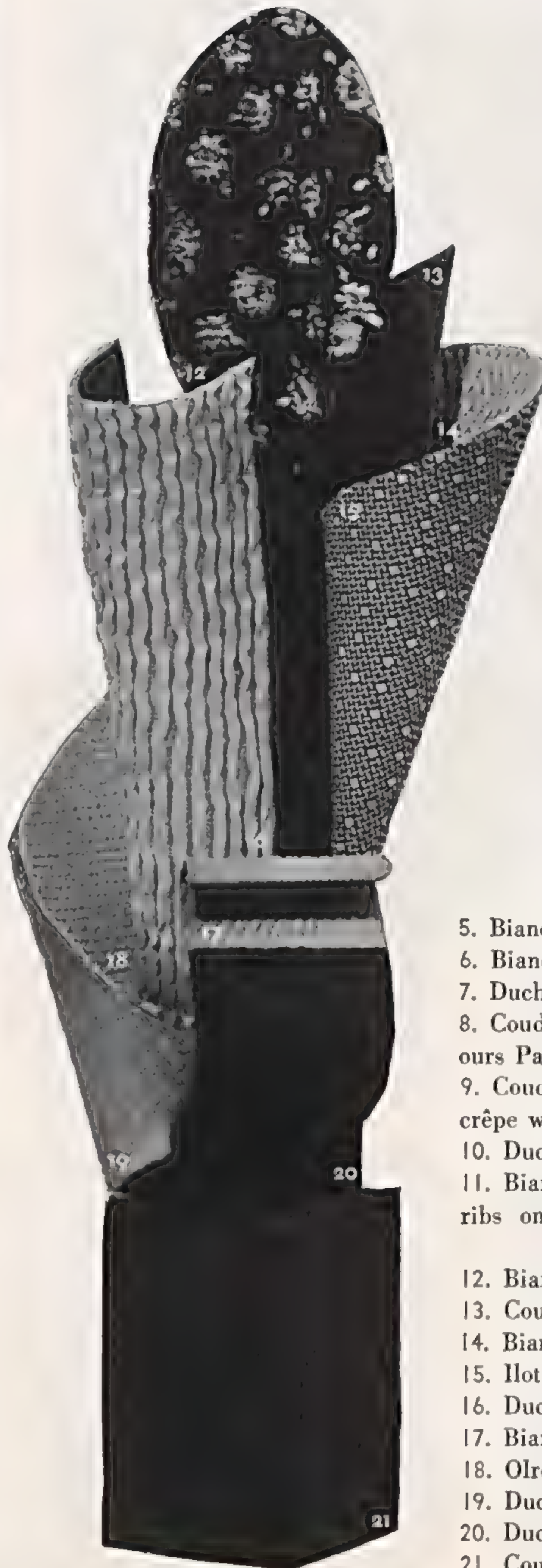
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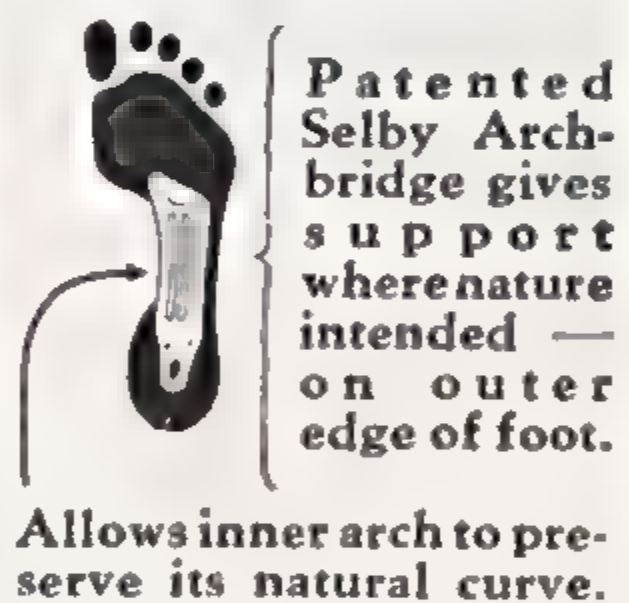
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FASHION IN THE LAND OF THE GREAT MOGULS

AS China, from the point of view of the mode, is the land of silk, and Egypt the land of linen, so is India the land of cotton. Even as far back as the days of Greece and Rome, the cottons of India, fabrics so fine that a length could be drawn through a ring, so sheer that they seemed but a faint mist when spread on the grass, were highly prized by the world of fashion. Cleopatra doubtless wore them, and Aspasia veiled her marvellous beauty with their sheer lengths, while beauties of Ancient India had worn them for centuries before. For India, like all the East, is a land of immemorial age.

Though the antiquity of India is undisputed, comparatively little is known of its early history and nothing of its early modes. The present immense population of the land is made up of many diverse races and tribes, and the origin of a great part of them is a matter of speculation. The earliest historic fact which emerges from the mists of legend is the invasion of the Aryans, who entered India from Persia, somewhere around two thousand B. C. and conquered the Dravidians—a race which still survives in the Tamils and the Singhalese of modern India—and the primitive tribes.

These Aryan invaders established in India the Hindu rule, which endured for some three thousand years and which gave to India its characteristic religion, Brahmanism and its derivatives. Of all this three thousand years, we have but the scantiest information, except that which can be derived from the Indian scriptures and from the *Ramayana* and the *Mahabharata*, the two great epics of India. This is sufficient to prove a highly developed civilization and a notable elevation of thought, but it is sadly vague as to facts of history, customs, or costume, and in India we can not summon art to our aid, as we did in Ancient Egypt.

EARLY HISTORY

So fragmentary, indeed, is the actual knowledge of this long period, that the first definite date after the death of Buddha is the date of the invasion of Alexander the Great in 327 B. C. This marks the first-known contact of India with the West, on any considerable scale, and it was the beginning of a series of invasions which ended, some twenty centuries later, in making India a part of the British Empire, but even with these it is impossible to build up a very complete picture of the life. The invasion itself seems to have left little trace on India, but Chandragupta Maurya, the most powerful Indian ruler of the day, married a daughter of the Greek ruler of Persia, and Greek and Persian influences found their way gradually into India.

About the middle of the first century B. C. begins the great flowering period of the Hindu civilization, lasting through the seventh century A. D., during which time India ranked among the most highly civilized nations of the world. Indian music, Sanskrit literature, and Hindu learning in general reached their height in this period. Kalidasa, the Hindu Shakspeare, lived in the fifth century A. D. The famous paintings at Ajanta belong to the seventh century, and the three greatest

of Indian astronomers made their discoveries at about the same time. Rome the magnificent turned to India for cottons; Damascus sought there the steel for its famous blades and may even have learned there the art of making them. The great Kutab Minar, the famous "Iron Pillar" at Delhi, still stands to assert the fact that in the fifth century the iron-workers of India had learned to forge such great masses of iron as the West learned to handle only after the beginning of the nineteenth century. Nor were the craftsmen of India less skilled in their manipulation of precious metals.

WARS AND INVASIONS

Hindu civilization in India was not, however, destined to go its way in peace. About the end of the tenth century, the first waves of that Mongol invasion which wrested Russia from Europe for centuries and established the throne of Kublai Khan in Peking, reached the borders of India. Centuries of warfare followed, and, in 1398, the famous Timur or Tamerlane sacked Delhi and proclaimed himself Emperor of India. It took more than a century, however, to make good the proclamation; but at last—in 1526—Baber, a descendant of Timur, made himself literally master of India and established there the Mohammedan line of the Great Moguls, which endured until British rule was established in India in 1757.

From Baber descended a line of Mogul Emperors famous in history and in literature, and to them are due the most beautiful buildings of all India and much of the beauty of its costumes. Akbar, grandson of Baber, built at Agra the famous red sandstone palace with its exquisite Pearl Mosque, added by Shah Jehan, a veritable gem of white marble set on top of the palace, and its Jessamine Tower, an open pavilion of white marble traced with an intricate inlay of flowering vines in precious stones. Akbar was in turn succeeded by his son Jehangir, who was the father of Shah Jehan, celebrated as the builder of the Taj Mahal. Contemporary miniatures of this period record the highly decorative costumes of the Great Moguls.

With Aurengzebe begins the decline of the Mogul power, which left India in the eighteenth century a prey to the conflicting aspirations of various European nations. Both the French and the British East India Companies had been organized in the seventeenth centuries, and it was in support of these trading interests that England gradually assumed a more and more dominant rôle in the tangled administration of India.

In matters of costume, India follows the two great principles of all the East. It is conservative and uncorseted. Beyond these fundamentals, there is considerable variation in costume, though less, on the whole, than one might expect from the great diversity of the peoples who go to make up the country. Variations in details, in the winding of the turban, the character of the materials, help to mark the castes on which the Hindu social order is founded, and there are marked differences between the costume of Northern and (Continued on page 99)

FASHION IN THE LAND OF THE GREAT MOGULS

(CONTINUED FROM PAGE 98)

of Southern India, but there is not to the casual eye so great a difference between the attire of the Moslem and that of the Hindu in India, and in the South of India the costume of to-day is related to the yet earlier costume characteristic of the Hindu period before the Mongol invasion.

This version of the older Hindu costume, which is the most characteristic attire of India in all the region from Tuticorion to Bengal and Bombay, consists, like the costume of ancient Greece, of drappings of uncut lengths of material, but it has none of the abundance of material to be seen in classic costume, being both scant and sheer. As worn by men, this costume consists of a divided-skirt effect known as the dhoti, which begins at the waist and ends somewhere below the knee—its length increasing with the rank of the wearer—and is achieved by a length of material wrapped about the body, drawn between the legs, and brought up in the front, usually with an end hanging down. Except for the inevitable turban, the pagri, this constitutes the entire costume of the lower orders, and it is well on journeying to India to be prepared for the fact that porters and others engaged in hard labour reduce even this to the minimum of a loin-cloth, while, for children of the poorer classes, a mere silver chain about the waist suffices.

FOR FORMAL WEAR

For any sort of formal wear, however, the dhoti is supplemented by a shawl or scarf draped over the shoulders and about the body. This scarf may be a brilliant Cashmere shawl of the long and narrow type or a length of the famous India muslins, gay with bright embroidery. It is very long and is draped in various ways, tossed across one or both shoulders or passed under the left arm and drawn up over the right shoulder, in those lovely folds which have led certain authorities to assert that the ancient Greeks must have been clothed in India muslins, since no other known material falls with the same beauty. Both the dhoti and the scarf (usually about five yards long by a yard and a quarter wide) require great skill in the arrangement, since neither is possessed of so much as a knot in the way of fastening, but it is the turban which requires an art to be compared with that demanded to drape the Roman toga. This turban is made of a single strip of material, which may be anything from three yards square to thirty yards long by a yard wide, and it is usually draped on the head, though among certain classes it is sometimes draped over a form, so that it may be taken off without unwinding it. The turbans of the Mahara-jahs are of such magnificence as to demand a special consideration later.

Of even greater simplicity than the costume of the men of Southern India is the costume of its women, for it consists of a single length of material, longer, but often lighter in weight. This garment, the sari, serves as both dhoti and scarf, for it is draped about the waist to form a skirt and is then brought up over one or both shoulders—and in public over the head, as well. Among women of the lower classes,

who go about the streets freely, it is also used as a face veil, when in the presence of Europeans. All over India, the sari is as inevitable a part of feminine costume as the pagri is of masculine, but in the North it is supplemented by other garments. The sari, which also lends itself to graceful draping, may be white—which is rivalled only by red in the Indian heart—but it is often dyed red, green, violet, or yellow and enriched with embroideries and woven gold thread borders. There are few more beautiful sights in India than the crowds of Indian women in their brilliant saris going up the vast flights of steps at Benares after the ceremonial bathing in the Ganges, often carrying gleaming brass jars of water on their heads.

Under the sari, the women of Southern India sometimes wear diminutive bodices, sort of brassières, which just cover the breast and have rather high necks and close sleeves a few inches long. Unlike the men, they do not cover the head, except with an end of the sari, though they usually wear the tiniest of caps, which are more like coiffure ornaments than head-dresses, and they often wear flowers or jewelled ornaments. The coiffure itself is, as a rule, very simple, with the hair parted in the middle and drawn to a loose knot very low at the back of the head or plaited into a long braid. Within the house and often on the street, the feet are bare, as strict Brahmanism decrees. Custom sanctions, however, the wearing of a heelless mule with upturned toe.

NORTHERN INDIAN MODES

Northern India, differing radically from the South, wears a cut and sewed mode, which seems not to have originated in India and is probably to be traced to a Persian origin. Though this is the mode which was worn by the Mogul Emperors, it is clear that they did not bring it with them, for we know that it was worn in India before their day. It has certain affinities with the Persian coat and trousers—though differing decidedly in line—which suggest a probable origin in that land of tailored modes. Trousers are characteristic of both masculine and feminine modes in Northern India, and with them the Hindu men wear a sort of tunic called the kurta, a coat known as the choga, and a turban, except in Bengal, where the turban is replaced by a small white cape enriched with embroidery. The women complete a costume which begins with very similar trousers by adding either the bodice described, a sort of overblouse or smock wadded with cotton, or a version of the sari transmuted to the Kashmir shawl.

From the point of view of a history of fashions, Indian costume is notable not for its form, but for its materials. It is a thing of beautiful stuffs, loosely worn and shaped little or not at all to the body, varying hardly perceptibly in its design throughout the centuries. Its influence on Western modes lies chiefly in the fact that it contributed the very stuff of those modes, materials the names of which still recall their Indian origin, and, because of the great diversity of (Continued on page 100)



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After Extractions	"Athlete's Foot"
After Shaving	Tired, Aching Feet



Pepsodent Antiseptic

FASHION IN THE LAND OF THE GREAT MOGULS

(CONTINUED FROM PAGE 99)

climate between Southern and Northern India, it furnished material for both winter and summer.

Greatest of all these contributions of India to the fabric of the mode was unquestionably its gift of cottons, cottons so beautiful in texture, so miraculously fine in weave that the greatest of Indian princes have worn them, and continue to wear them, as fabrics of no less distinction than silk, so fresh in their cool loveliness that they revolutionized the European mode in the eighteenth century. To the cottons of India, given a clear road to Europe by the establishment of the British Empire in India in 1757, may be traced that sweeping change in fashions that replaced the heavy silks and velvets of the days of Louis XIV., the satins of the Louis XV. period, with the airy daintiness of the Louis XVI. costumes and the sheer veilings of the Empire mode, which refused to abandon its new-found cottons even in winter, but added to them the gorgeous warmth of the Kashmir shawl. To the native workers of India, with their primitive hand-loom and their wood-blocks for printing, belongs the honour of giving to cotton a beauty and a serviceability that started it on the way to its present recognized position. Though these inimitable cottons of India were long since driven from the commercial field by the competition of machine-made stuffs, their traditions of weave and design have been preserved by weavers under the patronage of one or another of the Indian Rajahs, and one may still come upon them in Indian bazaars.

COTTONS FROM INDIA

These cottons of old India are, of course, more familiar to us to-day in the form of their modern imitations, none of which even approach the fineness and perfection of weave of the originals. India linon is a machine copy of the exquisitely sheer, plain India muslins that made those long, pleated robes of Indian Rajahs which appear with such decorative effect in old Indian miniatures. Calico, so greatly fallen from its high estate, was originally a hand-blocked print of exceptionally beautiful designs, imported into Europe from Calicut on the southwest coast of India and so costly that a calico gown was an event in the American wardrobe even down to the time of our own Civil War. Madras, with its woven patterns in white or in colours, was originally a product of the Madras district of India. Cretonnes and toiles de Jouy undoubtedly found their inspiration in the block-printed cotton hangings of India, while to India as well as to China is to be traced the predilection for nankeen trousers that became so marked a feature of the masculine mode of Victorian days, both in England and in America.

Though the greatest, cottons were by no means the only contribution of India to the mode. Kinco, its name a mixture of English and Indian, long played a glittering rôle in the fashionable world. It was a fabric of silk or of silk and cotton interwoven with gold or silver threads in intricate designs, frequently star or flower designs, an ancestor of the lamés of modern

modes. This mixture of silk and cotton is usual in India silks because the Mohammedan faith forbids the wearing of pure silk. It is not, however, invariable, for only a moderate portion of India is of the Mohammedan faith. Surah silks, soft twilled silks taking their name from the Indian town of Surat, made entirely of pure silk and extensively used in the modes of the latter years of the last century, are not forgotten now. Yet another standard weave that had its origin on the Indian hand-loom is cashmere, originally a woollen cloth woven from the wool of the Kashmir or Tibet goat.

THE KASHMIR SHAWL

From these goats of Northern India, notable for the exceptionally fine, soft quality of their under-wool, came also the material of the famous Kashmir shawls, established in mode by the favour of the Empress Josephine, who had a collection of some forty of them and wore them with unrivalled grace. They were of great elaboration and beauty, sometimes patterned in a true tapestry weave with a definite break wherever a colour ends on the line of the warp, sometimes made up of many sections of fine embroidery joined together, sections which are often worked on grounds of different colours, adding greatly to the elaboration of effect.

From the very finest of the Kashmir wool was made yet another type of shawl highly prized in Victorian England, the famous chuddar shawls which took their name from the Indian word for ring. So fine was the texture, so perfect the flexibility of the weaving, that a chuddar shawl no less than six by twelve feet in size could be drawn through a ring.

Aside from their block-printing, the Indian makers had another method of patterning fabrics by a system of tie-dyeing known as *bandana*, which blocked in simple patterns by the primitive method of tying up sections of the fabric, so that the dye would not penetrate, before immersing it in the dye. The bandana handkerchief had a notable position in the masculine mode until machine-printed imitations robbed it of its distinction and left the handkerchief to the unmitigated rule of white, until the return of colour in more unusual uses in recent years.

With its fabrics, the mode adopted from India certain distinctive features of its costume, though these were usually details and accessories rather than lines and cut. An exception may be seen in that long, rather straight coat, with its straight, set-in sleeves, its left-to-right crossing, and its collarless neck, that, in one material or another, is so generally worn by men throughout India and that seems so obvious a descendant of the coats of ancient Persia, though its line of descent might be difficult to establish. In the form of the banian, taking its name from the merchants of India, this coat was brought back by English sojourners in India to become, not, as one might expect, a garment for leisure hours, but a sort of overgarment which business men wore in their counting-houses and lawyers in their offices. In (Continued on page 102)



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FASHION IN THE LAND OF THE GREAT MOGULS

(CONTINUED FROM PAGE 100)

elaborate versions in damasks and brocades and silken stuffs, it had a place in even more formal attire, and one finds it in many early American portraits as the costume adopted for the distinguished occasion of having one's portrait painted.

Inevitably, the ubiquitous turban caught the eye of the mode. In India, it is the high note of aristocratic costume, intricately wound of fine materials—so intricately that the winding of turbans becomes an art requiring a skill to be compared with the skill of the eighteenth-century hair-dressing—and enriched with embroideries in gold and silver, in jewels and rare colours, or adorned with high feathers or jewelled aigrettes, denoting to the trained eye the rank and position of its wearer. In the Western mode, it became, as so many exotic head-dresses have become, an inspiration for evening coiffures. In later modes, stripped of almost everything except its swathing line, it reappeared as the familiar turban of daytime wear, the "draped-upon-the-head" hat of modes in recent years.

THE PARSEE WOMEN

From India, too, may have come the diaphanous scarf in brilliant colours, the scarf such as the Parsee women wear, the brilliant note at Bombay. In the mixture of races that makes up India, these Parsee women are the ones whose costume seems most striking to the casual visitor. They alone go about unveiled, driving in their elegant equipages, appearing freely in the streets or at theatres, or public entertainments, while the other high-born women of India pass through the streets only in shuttered carriages and only the women of the people are ever to be seen by the traveller. The Parsees are comparatively recent arrivals in India, Zoroastrians who fled from Persia seeking religious freedom and settled around Bombay in the sixteenth century. There they have prospered, growing into an immensely wealthy merchant class, which has brought them the title of "the Jews of the East." Their women have a freedom to be compared with the freedom of the women of the West, and they are striking figures in the life at Bombay. As might be expected from their origin in the land of tailored modes, their dress is a cut and sewed garment, but it is long and flowing in line and very rich in its materials. Their faces are unveiled, but over the head and about the throat they wear sheer scarfs of softly brilliant colour. It seems probable, too, that the sash that was so long an obsession in English modes, holding its own even down to the early years of the present century, found its inspiration in India, though perhaps the sashed Far East reinforced the inspiration. Indian men of high degree have for centuries worn a scarf of silk knotted about the waist, often forming the sword belt.

There is in Indian costume at its best a very great refinement of taste, a feeling for fine textures and subtle contrasts and effective accents. One finds a Rajah costumed in long, plain white trousers beneath a long coat of the finest sheer white muslin, a coat

that fits the body closely to the waist and then spreads in crisp accordion pleating, flaring to well below the knee, or even to the floor. About the waist will be a girdle of most elaborate design, wrought with gold thread and brilliant colour, and similar embroideries will wind in and out through the folds of the turban. Again, the trousers will be of some material striped in softly brilliant colours, or of some beautifully patterned kincob, glistening with metal thread, while the coat remains plain and the girdle is inconspicuous. Or, perhaps, the coat will be chosen for elaboration, starred with gold embroidery or effectively patterned, while the rest of the costume is subordinated to it.

Often, the decorative rôle in Indian costume is left almost entirely to the jewels. India is the land par excellence of semiprecious stones, of star sapphires, cloudy amethyst, topaz, matrix turquoise, Himalaya garnets, rubies and emeralds of brilliant colour and imperfect crystallization, beryl, aquamarines, all the brilliant array of gems that are sought, not for their intrinsic value, but for their decorative colour, and, in addition, pearls of every size from the minute seed-pearls to the pearls of the Gaikwar of Baroda. It is the land, too, of marvellous skill in craftsmanship. The famous clear enamels of Jaipur have almost the colour and brilliance—and very nearly the price—of emeralds and rubies themselves. The exquisitely wrought gold and silver filigree of Indian jewellers was famous for centuries in a Europe where filigree work was a lost art, to be learned again eventually from Indian craftsmen. The old Indian silverwork has a delicate beauty of design rarely found in jewellery of silver. It was unquestionably this India silverwork set with the colourful semiprecious stones of India that was the inspiration of the Victorian jewellery of silver and many coloured pastes.

THE INDIAN BANKING SYSTEM

For the skill of the Indian jewellers, there is age-old reason. India has inherited from primitive days and maintained through all its vicissitudes a primitive banking system of primitive efficiency, the system that consists of transforming surplus wealth into jewellery and storing it on the person of woman. Man's cares in an insecure society are thus concentrated. In saving his wife, he saves his fortune. Or it may be that in saving his fortune, he incidentally saves his wife. Naturally, the most readily negotiable form for his wealth will be jewellery of gold and silver, the standards of currency, always worth at least the weight as precious metal, serving as a definite medium of exchange even when there is no currency.

This accounts for the great preponderance of ornaments of gold and silver and even copper in Indian jewellery, and, granted the Indian decorative sense and skill of hand, the development of a class of highly skilled metal workers was merely a matter of time. As for the disposition to be made of these valuable ornaments, "fast bind, (Continued on page 103)

Imperial TABLES

of traditional beauty
with a modern
flair . . .

- Sheer, traditional beauty, enlivened with a smart modern flair, characterizes Imperial tables with unusual charm and desirability. Designed especially for the discriminating woman who wants her home to reflect every element of culture and refinement, Imperial tables typify the finest expression of superb furniture craftsmanship.



- The ever popular tier table takes on interesting new beauty in this lovely Twentieth Century version. Hand-decorated. Mahogany, or enamel finish.



- Classic in its suave restraint, this fine Hepplewhite occasional table reflects the true spirit of modern beauty and practicality. Mahogany or huraewood.



- Modern sophistication is the very keynote of this delightful Sheraton nest of tables. Exceptionally smart and useable. Mahogany, walnut, or huraewood.



Send for this new
furniture Style Book

"Decorating Secrets" offers a wealth of ideas for achieving new beauty in the home — suggests proper period styles for various interiors. Profusely illustrated. A 1933 furniture style book sent postpaid for 50 cents.

IMPERIAL FURNITURE CO.
Grand Rapids, Mich.

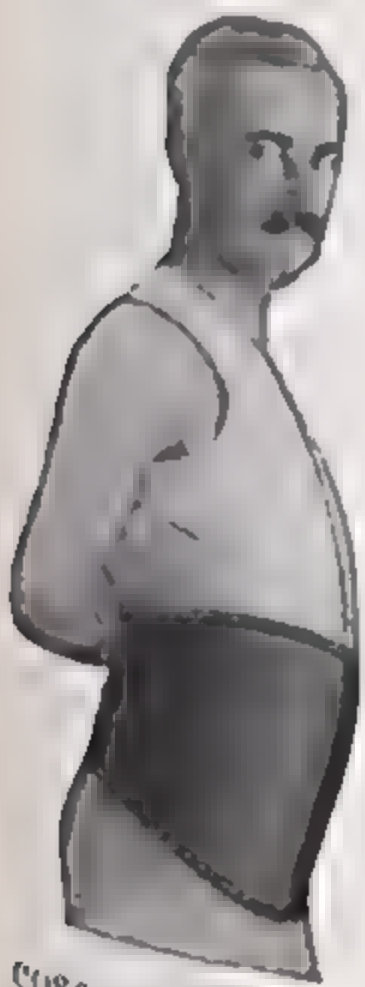
For that Starry-eyed Look



LET us introduce you to a gadget that you'll bless all the rest of your life. It's to curl the lashes. Slip your lashes through the bow, squeeze the handle, and the lashes bend to an enchanting curl. As simple as that. No heat. No cosmetics. And it's so gentle that the lashes, far from being harmed, seem more lustrous. The eyes seem longer-lashed, larger and more lovely. At toilet goods counters everywhere. \$1.

KURLASH

Would you like our booklet on lovely eyes, how to have them? Write to us for it. The Kurlash Company, Rochester, New York.



Waist and Abdominal Reducer for Men

Reduce 2 to 3 inches
IMMEDIATELY!

This pure gum rubber belt not only reduces the waist and abdomen, but also supports the body and greatly adds to one's comfort and appearance. Laced at back. Send waist and abdominal measures. \$3.50



RELIEVE swelling and varicose veins and reduce your limbs with Dr. WALTER'S famous medicated flesh colored gum rubber hose. Worn next to the skin they fit like a glove and you can see the improvement at once. Send ankle and calf measure.

11 inch \$3.75 pair
14 inch \$6.75

REDUCING BRASSIERE

Is so dainty that women often wear it over the loveliest underthings. It reduces most quickly when worn next to the skin—gives you that trim, youthful figure that the new styles demand. Send bust measurement. \$2.25



REDUCING GIRDLE

This pure gum rubber girdle reduces waist and abdomen and adds greatly to one's comfort—no harsh lines around the waist as it has no seams. Takes place of corset: beautifully made and very comfortable. Laced at back. Send waist and hip measures. \$4.50

All garments are made of pure flesh colored gum rubber. Write for literature. Send check or money order! No cash. Accurate measures are essential as garments cannot be returned or refunded due to sanitary conditions. DR. JEANNE B. WALTER 389 FIFTH AVE., NEW YORK Los Angeles: Adele Millar, 3809 W. 7th St. Philadelphia: "Harrie," 223 South 11th St.

FASHION IN THE LAND OF THE GREAT MOGULS

(CONTINUED FROM PAGE 102)

fast find" is a wise rule. Jewellery attached through holes pierced in the ears and nose will at least be neither mislaid nor lost through carelessness, and possibly a heavy pendant of gold or silver falling across the mouth may serve as a check to importunate conversation. Thus the ears of feminine India are frequently hung with great disks of gold or silver, disks often five or six inches in diameter and wrought with conventional designs of a perfection that recalls the gold disks of ancient Mycenæ. Gold or silver hoops of even larger diameter, sometimes plain, but often enriched with delicately wrought beads or ornamental designs, are suspended from one side or another of the nose, while the mouth may be almost hidden by an elaborate pendant similar in design to an ornate earring, but much larger. This pendant is often set with precious stones.

RINGS FOR THE FINGERS—

Only a degree less safe than these attached ornaments are rings for the fingers and—since India is predominately a barefoot land—for the toes. Both men and women wear these toe and finger rings, which, though frequently too heavy for Western taste, are often fine examples of the art of the gold or silversmith, especially those of earlier days. The ears, nose, fingers, and toes, however, can carry only a rather limited amount of ornaments, but jewels worth a king's ransom may be hung about a woman's neck. So the necklaces of the Indian woman come to rival those of her Egyptian sister in colour and variety, offering visible evidence of wealth and growing through degrees of fortune to the magnificence of the jewels of a Maharani. In this matter of necklaces, however, the Indian husband is willing to share the burdens of his wife. His ropes of pearls are a striking part of the costume of an Indian prince, as are the jewels of his turban and the rings of his fingers. More distinctly a feminine prerogative are the bracelets of every type and worth, from priceless bracelets of ruby and emerald or their counterpart in Jaipur enamel to the gay coloured glass bangles that all but cover the arms and ankles of the dancing girls and that accompany every movement with their musical tinkle.

The dancing girls, known as the nautch-girls, occupy in India a position somewhat akin to that of the geishas in Japan, and their dress is a part of their tradition and definitely associated with their dancing. It differs to some degree, of course, in different groups and different parts of the country, but, like all Indian costume, it changes little with the years, so little that this picturesque description of the dancers of the Indian district of Bengal set down by an Englishman of nearly a century ago remains substantially accurate to-day:

"All dance barefooted, having on a pair of drawers, either of a rich cloth called *gool-budden* or of *keembob* (known to us as *kincob*). A loose vest of fine calico, with only two or three inches of sleeve and reaching down half-way from the hip to the knee, is all the body clothing they wear; but

a large *dooputtah* (a version of the sari), resembling a plaid in form and size, made of fine muslin bordered with a broad band of silk, is thrown over the head and falls negligently over the shoulders. The grace with which this part of the dress is managed constitutes much of the dancer's merit. Over the loose vest and drawers, aside from this *dooputtah*, may be worn the *peishwanz*, a small-bodied gown, made extremely full and gathered up close to the bosom, reaching to the ankles and having sleeves down to the wrists. This is worn on all public occasions and gives the dancer great scope to exhibit her management. The hair is divided in the middle and flattened down with mucilage made from steeped linseed. The forehead of the Bengal women is generally painted with vermilion or ground sandalwood. The ears, nose, neck, arms, wrists, ankles, toes, and fingers are amply furnished with trinkets."

In common with the rest of the East, the Indian woman is an enthusiast for make-up. Her finger-tips are stained with henna, her lips and cheeks are brilliant with vermilion, and, most of all, she loves to enhance the lustre of her eyes with generous applications of kohl. Even babies have their eyes and lashes heavily darkened. With hair-dressing, however, the woman of India, whatever her rank, is but little concerned. Her hair is naturally straight, and she emphasizes its straightness by a variety of oily and sticky applications. Then she gives it the simplest of dressing, usually parting it in the middle and drawing it into a snug knot at the nape of her neck or even braiding it down the back, for India carries its burdens on its head.

EAST VERSUS WEST

Assuredly, "East is East, and West is West," and they do not meet in this matter of wardrobes. What would the Western woman make of this wardrobe of the woman of India, with its gowns without a seam, its constancy of line, its endless variety and beauty of materials? In the matter of lingerie, this Indian wardrobe has gone far beyond the most modern of modern modes. For all her wealth of exquisitely woven cottons, the Indian woman has not the haziest notion of the enchantment that filmy underthings exercise over her sisters in the West. A little bodice-like vest is the extent of her lingerie, and stockings are as unknown to her philosophy of clothes as are the gloves that the mode of to-day matches to them with such care.

A curious mode to Western eyes is this mode of India, with its aversion to change, its simplicity of form, and its beauty and variety of material. A mode that can make an all-concealing garment of a single uncut length of material. A mode that has not a single constricting or confining element, that takes the feminine body as it is, leaving it to develop unhindered that light, deft grace of bearing that is one of the greatest beauties of Indian women. "Your woman is bowed like the crescent moon," says the East to the West. "Mine carries the heavens upon her head."



Guerlain's new Lipstick

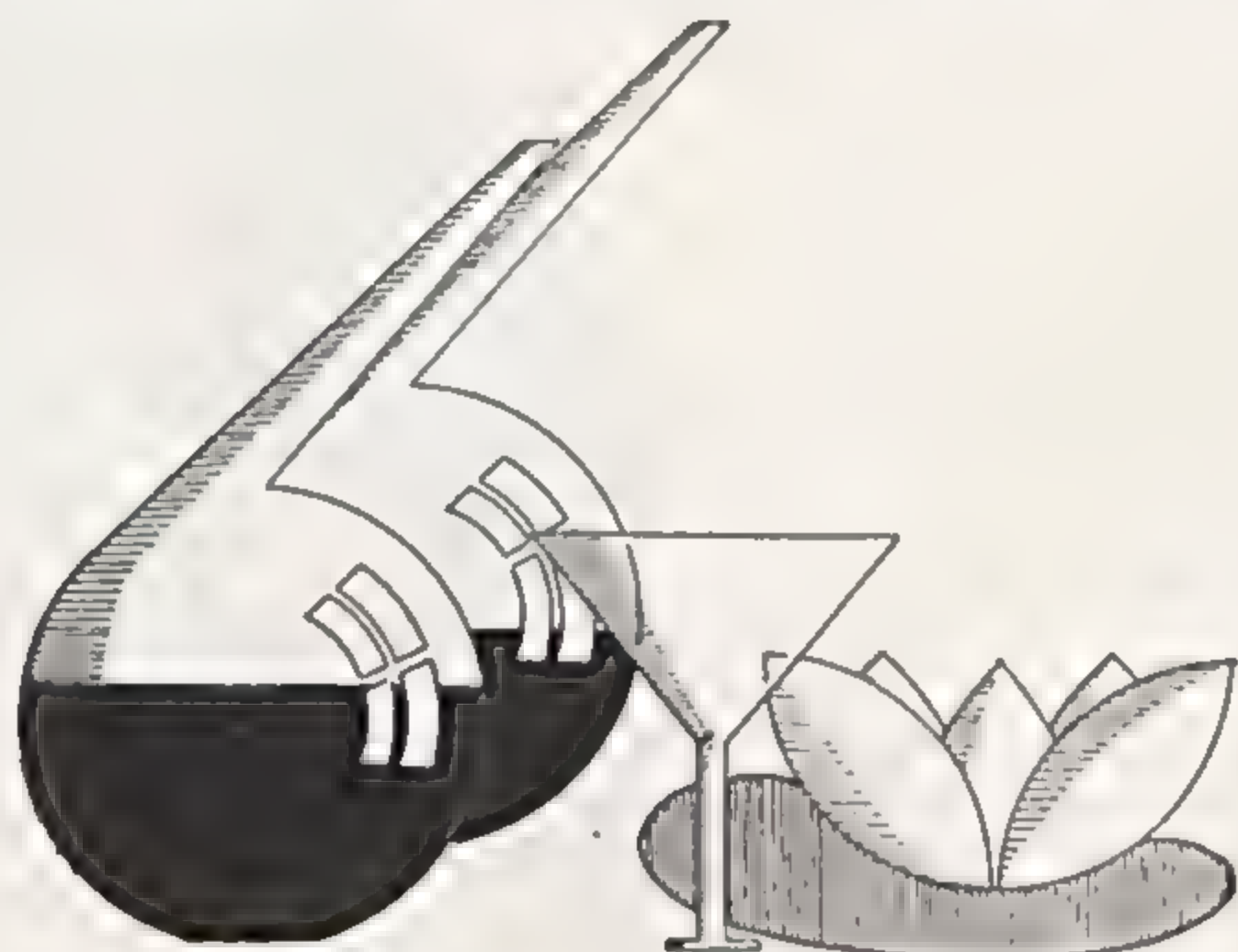
Colors bright but natural... because M. Guerlain makes his own pigments... a soft texture that applies smoothly... and a degree of indelibility that is truly remarkable... \$1.65—including tax.

Guerlain, Paris.



FROM THE GARDENS OF THE WORLD,

HELENA RUBINSTEIN GATHERS INGREDIENTS



WHICH MAKE HER BEAUTY PREPARATIONS
UNRIVALLED FOR PURITY AND RESULTS

Fresh, dewy water lily buds, rich in youth-restoring essences. The juice of luscious grapes, stimulating, revitalizing. The balsam of Mecca! Elixir of Gentian! Elixir of Corydalis! Golden honey! Mandarin! Mimosa!

These are but a few of the ingredients, the precious elixirs which Helena Rubinstein uses in her famous beauty preparations that make millions of women beautiful every year.

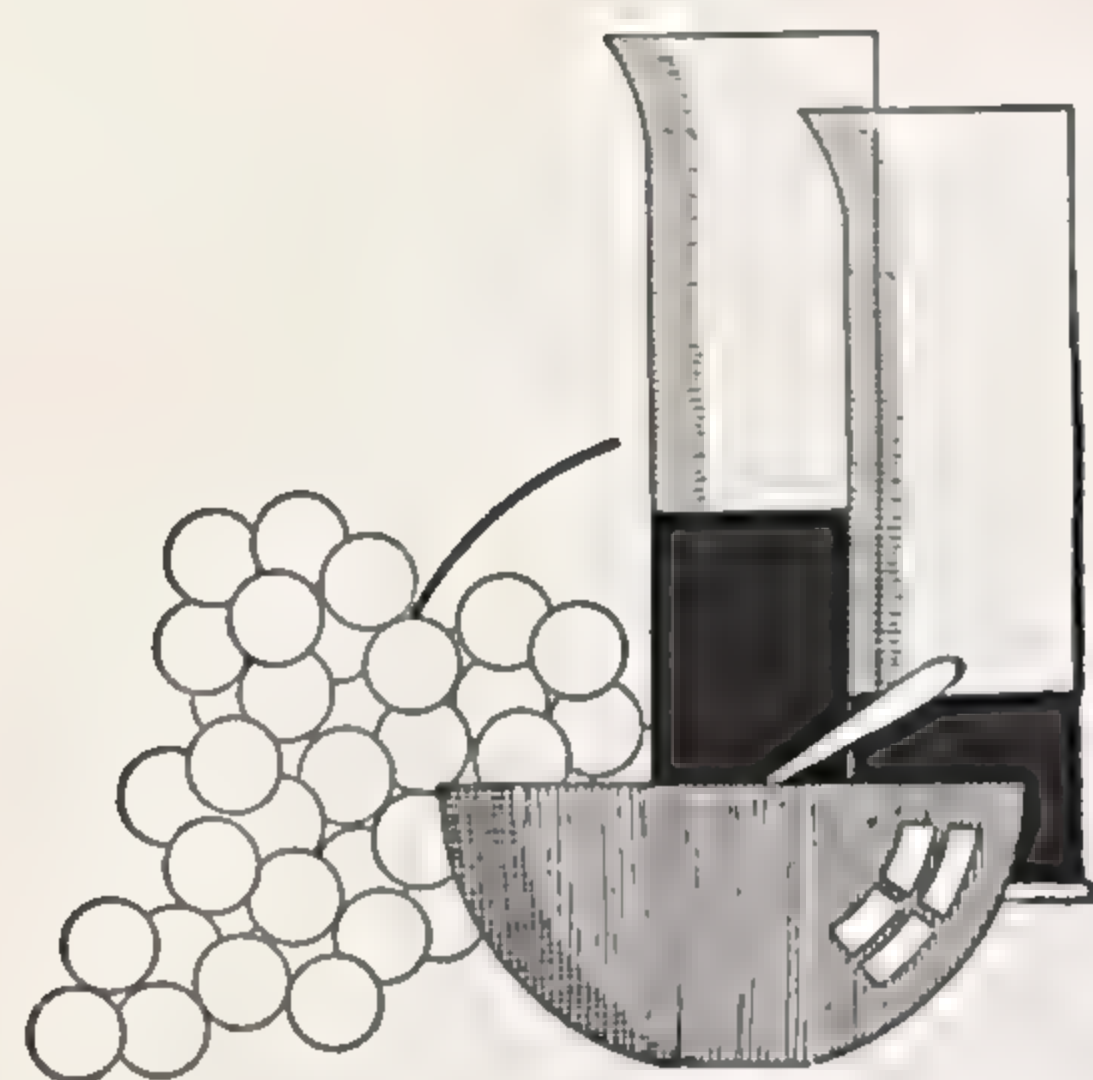
With the most painstaking care, she has searched the gardens of the world, choosing this ingredient and that—studying it—testing it—until, as a result of her intensive research, this great artist-scientist discovered the recipes for youth and beauty.

In spite of the tremendous effort Helena Rubinstein has put into creating her beauty preparations, they are priced within the reach of all. At this very moment she is introducing smaller sizes of several of her beauty preparations, making it possible for smart women to have a Luxury Treatment for as little as 6.75. Just use The Luxury Beauty Treatment daily for two weeks and watch the change that takes place in your appearance.

Now is the time to get your skin in condition for those important social engagements that are filling your calendar. So stop by at one of the Helena Rubinstein Salons for an after-summer beauty treatment that will bleach away unbecoming tan, nourish the tissues and leave the skin soft and velvety.

And the Hormone Treatment! That is one of the treatments that has made Helena Rubinstein's Salons famous. It stimulates skin metabolism and actually supplies the tissues with those vital biological rejuvenators of the skin—the hormones.

Even if you want only advice on new fall make-up or special beauty problems, you are welcome to it at the Helena Rubinstein Salon—without cost or obligation. Helena Rubinstein will help you decide such important matters as which shade of lipstick and rouge will flatter you most—which of the four famous Helena Rubinstein reds.



LUXURY TREATMENT

CLEANSE with Water Lily Cleansing Cream, the luxury cream which contains the rejuvenating essences of fresh water lily buds. 2.50. STIMULATE with Youthifying Stimulant to give the skin the fresh, warm glow of youth, 2.00. NOURISH with Youthifying Tissue Cream the herbal blend which irons out wrinkles and nourishes the tissues, 2.00. New size, 1.00. FINISH with Anti-Wrinkle Lotion (Extrait) which leaves the skin soft and velvety, 2.50. New size, 1.25.

IF you have a double chin you'd like to do away with, use Helena Rubinstein's Muscle Tightener (Georgine Lactee), 3.00, 6.00. New size, 1.50.

IF you have enlarged pores use Helena Rubinstein's soothing Refining Lotion, 3.00. New size, 2.00.

IF you have no time between social engagements to go to Helena Rubinstein's Salon, try the new Youthifying Herbal Masque Treatment prepared for home use. 2.00 and 5.00.

IF your skin is tanned, freckled or dull looking from exposure to the summer sun, clear away these after-vacation ravages with Skin Clearing Cream (Beautifying Skinfood). It awakens the skin to new life, clears it and makes it exquisitely transparent. 1.00, 2.50, 5.00.

Helena Rubinstein's beauty preparations and cosmetics at all smart stores and The Salons.

Prices on some items slightly higher in Canada

helena rubinstein

LONDON
PARIS

ROME
MILAN

VIENNA

8 East 57th Street, New York

CHICAGO

BOSTON
DETROIT

TORONTO
MONTREAL

Latest Paris Cable

Nightgowns and Nègligés

NEW NIGHTGOWNS FOLLOW WINTER SILHOUETTE IN LONG, NARROW, FORM-FITTING LINES, WITH SLIGHT BODICE DRAPERY OR FLAT SURPLICE BERTHAS — NÉGLIGÉS OFTEN HAVE CLASSIC GREEK LINES AND LONG FLOWING SLEEVES — MATERIALS HEAVIER THAN LAST SEASON, DULL CRÊPES, DOUBLE-WEIGHT CHIFFONS; ALSO NEW, THIN SUEDE-LIKE VELVETS, FOR NIGHTGOWNS; VELVETS, LAMES, DOUBLE FACED CRÊPES, FOR NÉGLIGÉS — TRIMMINGS, IF ANY, INCONSPICUOUS; EXAMPLES: TINY RUFFLES OUTLINING BERTHA OR DYED LACE FORMING LOWER HALF OF SHORT SLEEVES — COLOURS, PALE PINK, BLUE, WHITE

Petticoats

SCHIAPARELLI SHOWING SCALLOPED RUFFLED TAFFETA PETTICOATS, UNDER BLISTERED OR CRINKLY CREPE AFTERNOON SUITS.

Resort wear

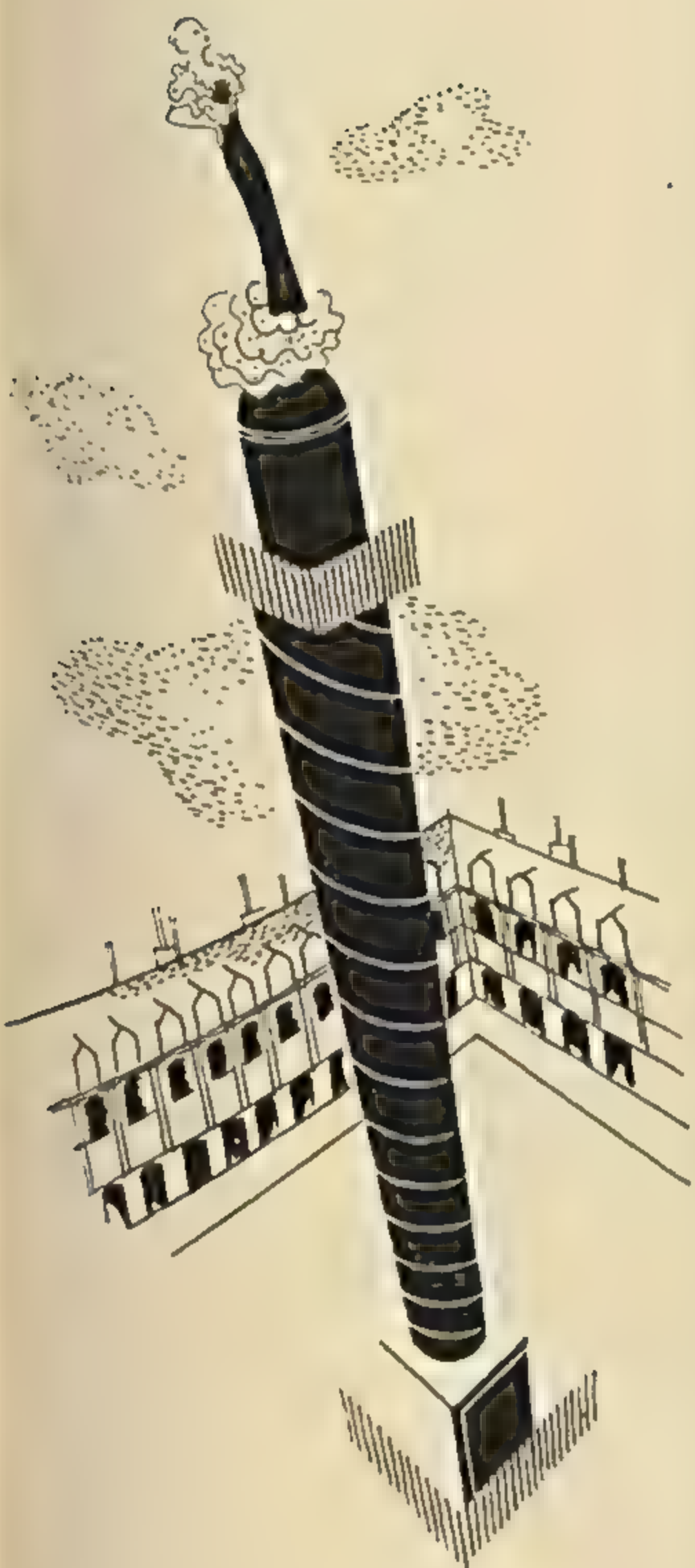
BIARRITZ YOUNGER SET ENTIRELY IN MEN'S FLANNEL SLACKS OR SHORTS, WHITE, GREY, OR DARK BLUE, WITH DARK BLUE POLO SHIRTS, HIGH-NECKED SWEATERS, OR MEN'S WHITE FLANNEL TENNIS SHIRTS WITH SCARFS TUCKED IN NECK, FLAT OR ASCOT. ALSO SHIRTWAISTS AND SWEATERS, PALE BLUE SWEATERS WITH GREY FLANNEL, THIN SILK, CHECKED ORGANDIE BLOUSES WITH LINEN SHORTS — OUTSTANDING SHORTS TYROLIAN WITH WIDE SHOULDER STRAPS, WHITE SHIRTWAIST, AND SCHIAPARELLI'S TYROLIAN HAT — SMART GOLF COSTUME PALE CHAMOIS YELLOW FLANNEL, DARK BROWN LEATHER WAISTCOAT BACK ON JACKET, LEATHER GLOVES, SHOES AND DARK BROWN LINEN BLOUSE — MANY BLOUSES AND SHORTS FOR GOLF.

Beach dresses

BEACH DRESSES, BUTTONED DOWN FRONT OR BACK, IN PINK, PALE OR DARK BLUES, GREY AND WHITE, WITH MATCHING HATS, TOELESS SANDALS, GLOVES; ALSO SHORT-SLEEVED PLAIN OR STRIPED LINEN AND COTTON SUITS COMPLETELY SUPERSEDE PIJAMAS FOR DAY — LONG OR SHORT BACKLESS PRINTED SILK BEACH DRESSES FOR MORE FORMAL WEAR.

Hair-bands

RIBBON HAIR-BANDS WORN LIKE ROMAN EMPEROR'S CROWN EVERYWHERE, ALSO SHELL BANDBAUX.



Analysis of the Winter Mode

FASHIONS DISCARDED FROM SUMMER COLLECTIONS

Wide shoulders for day and evening
 Ruffled evening décolletage
 Exaggerated sleeves
 Short wide bolero jackets for evening
 Rumba skirts
 Organdie for accessories and dresses

FASHIONS RETAINED FROM SUMMER

Material contrasts
 Normal waist-line for day and evening
 Skirt-lengths for sports and morning
 Trains for evening
 Hair-bands for evening
 The importance of gloves as part of the costume
 Ottoman for day and evening dresses
 Crinkled matelassé and ciré satins
 Swagger coats for suits and top-coats
 High neck-lines for day

NEW FASHIONS



Mainbocher's long dinner-suits
 Lamé for blouses, and for evening gowns
 Schiaparelli's pagoda evening skirt
 Schiaparelli's cossack three-quarters coats
 Civet-cat trimming for formal daytime coats
 The reversed silhouette for day and evening
 Le manteau d'interieur (house-coat)
 Evening coat and hat to match
 Short evening capes, like an English nurse's
 Up-to-neck, down-to-hem silhouette
 The fur or cloth waistcoat
 Tight straight sleeves
 Lanvin's capuchon cape
 The wasp-waist, especially for evening fashions
 Bosom importance in coats, dresses and furs
 Peplum hips, chez Maggy Rouff
 The sheath silhouette
 Classic drapery for evening gowns
 Furs worked on simple lines
 Norfolk jackets for sports
 Trimmed hats

Paris sounds the Note de Luxe in Lamé

"Lamé will be one of the smartest materials" -- cables Vogue's Paris office. But let it be dull, supple lamé -- and treat it very casually. There's a new lamé, like linen, and a heavy lamé net. Entire lamé dresses and lamé coats are for grand evenings; and lamé accessories are used in these ways:

A. The lamé turban for evening, here worn with a lamé gown; it would be charming, also, with the cape sketched B.

B. A lamé short evening cape, like an English nurse's, and worn hanging straight.

C. A lamé blouse, absolutely plain and worn (in a very off-hand manner!) with a formal suit.

D. Lamé waistcoats, to wear over simple crepe dresses.

E. Lamé scarfs, occasionally with sequins, to wear with dinner suits.

F. A lamé turn-over collar, very prim and demure, with long ends, and a bow of stiff lamé ribbon.





smart spots
for flowers



Keep your furs simple



H



New things to wear

and new ways to wear them

FLOWERS

A. Mainbocher puts a bunch of flowers right under your chin, on a high-necked dress for afternoon.

B. Mainbocher finishes off the deep V-décolletage with flowers in two colours.

C. Augustabernard makes bretelles of romantic flower garlands for evening.

D. Molyneux outlines a bertha with flowers for evening.

FURS

E. Tie your fur in a bow-knot under your neck.

F. Wear your fox or sables with one long end in front.

G. Sling a fur necklace round your throat, and let it hang down the back.

H. Put a perfectly plain tailored fur sleeve of contrasting colour in your coat.

BLOUSES

I. Really high-necked! This one is velvet, with a jabot.

J. Stiff satin with a huge bow to give you the "bosomy" look.

DINNER HATS

K. Another of those tiny cap-like hats, apparently held on by the ostrich tips at back.

L. Sequins in a casual little beret -- smartest with a black dinner suit.



PROMOTING FOR PROFITS WITH VOGUE

What Vogue says, and what Vogue shows, are so important to the good shops of the country that they use their windows and their advertisements to tell their public that they are in close cooperation with Vogue. We are glad to have Vogue put to work in such a manner, and will aid in promotions whenever possible.

For permission to reproduce from the magazine, or for other information and suggestions, write to Vogue's Merchandising Service, 420 Lexington Ave., New York, N. Y.

At right: The Bergdorf Goodman advertisement of the Maria Guy beret created in Paris for them, and shown on the Vogue cover of September 15. Because of Bergdorf's, Maria Guy's, and Vogue's "close harmony", the advertisement appeared in the *New York Times* almost coincident with Vogue's appearance on the newsstands.



A

PROMOTING FABRICS WITH VOGUE

McCutcheon, Lord & Taylor and McCreery of New York, all used the September 1st issue of Vogue for fabric windows.

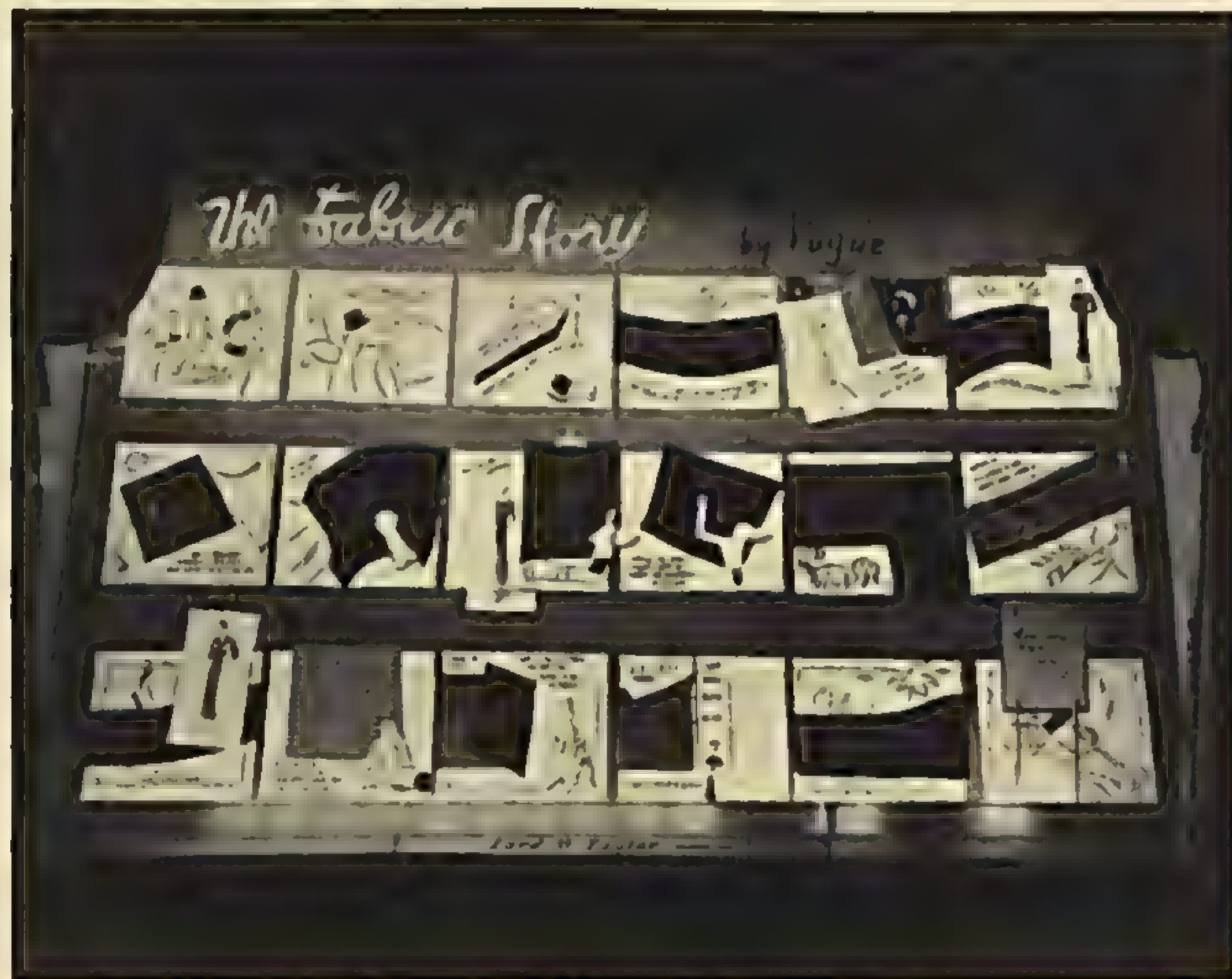
A. One of McCutcheon's three Vogue windows. Two used coloured blow-ups of actual Vogue pages. The third used a large Vogue pattern poster with Vogue-approved fabrics.

B. McCreery promotes the idea of "dressmakered" clothes, with a display of fabrics approved by Vogue. This shop also used a blow-up of the "picture-frame" pages, with fabrics inserted to form the coloured frame.

C. Lord & Taylor like the comic-strip fabric pages so well that they used them both as coloured blow-ups, giving the entire window to this.



B



C

Fashion Points

—YOURS FOR THE ASKING

- Vogue says: "Lamé has returned in full force, this year."
- Vogue says: "Knitting is chic city news."
- Vogue says: "The pointed beret is the hat for the winter."
- Vogue says: "A coat can make or break your winter."

The four quotations above have been reproduced on "Vogue says" cards, which stores may have on request without charge. The quotations below may be used without written authority, but for permission to quote further

from Vogue it is necessary to write to Vogue's Merchandising Service, 420 Lexington Avenue, New York. The entire contents of Vogue are copyrighted 1933 by the Condé Nast Publications, Inc.

FASHION POINTS THAT MAY BE QUOTED IN ADVERTISEMENTS

For the dress buyer:

Vogue says: "You can have anything at the neck, so long as you keep it high."

Vogue says: "Much is happening behind backs."

Vogue says: "Cover up your neck and arms for dinner."

Vogue says: "Nothing is newer than the mermaid silhouette for evening."

Vogue says: "Not only your evening dress, but your long-sleeved dinner dress will have a train."

Vogue says: "Capes and jackets cover everything up to the throat in the evening."

Vogue says: "For town, black continues to be the smart colour."

Vogue says: "Everyone is taking up jabots."

For the fur buyer:

Vogue says: "The three-quarters fur coat is smart over an afternoon dress and also over a full-length dinner dress."

Vogue says: "Muffs add elegance to the whole silhouette."

For the millinery buyer:

Vogue says: "Paris plans head-lines to go with neck-lines."

Vogue says: "Evening hats are definitely in the picture."

For the art needlework and sportswear buyers:

Vogue says: "Don't stop knitting."

Vogue says: "Knitted sweaters, suits, coats, hats and blouses are better than ever."

VOGUE SAYS:

"Shopping is a business, which plays a large part in the average woman's life. It is only common sense then, for the Woman Who Shops to make a study of her business.

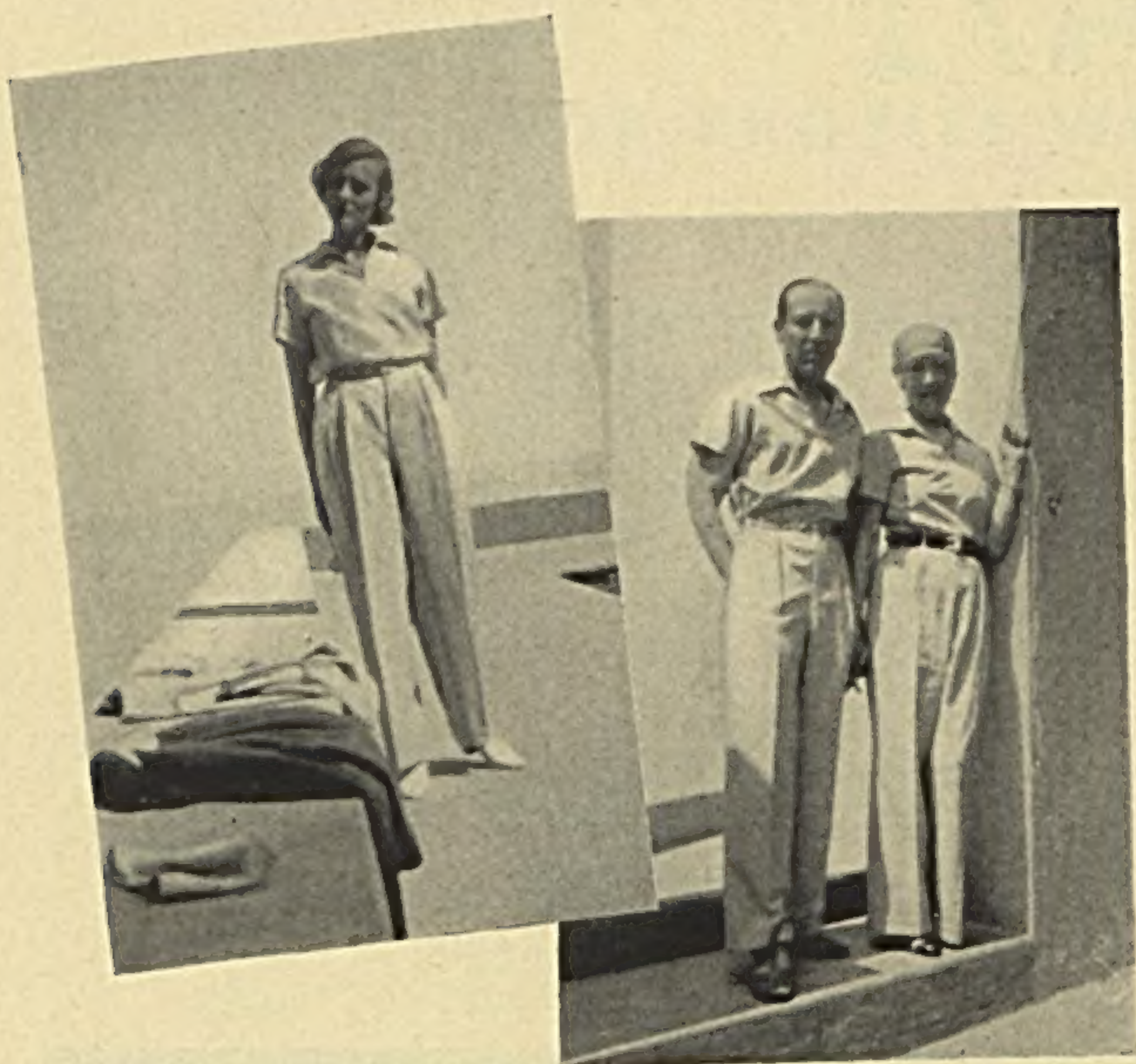
"It is up to her to become expert in what is a good buy and what is not.

"It becomes a patriotic gesture for her to lend her patronage only to those reputable firms who are giving their cooperation to the government in the fight back to prosperity.

"Armed with a new faith and a new code —and with Vogue as your detailed, reliable, and well-wishing guide to the shopping world —Go forth and Buy!"

This poster is one of the most important "Vogue says" cards that you can use. It is part of a shopping article which appeared in the September 1st issue, and we believe that every good shop in the country can profitably display it. If you haven't asked for yours already, write for it today; it will be sent you without charge.

LADY CASTLEROSSE AND LADY MENDEL GIVE CACHET TO A NEW VOGUE—THE



RIVIERA SUIT

identical for gentlemen and ladies, as you'll notice in the photograph (right) of John McMullin and Lady Mendl. The fabric is "Ice-Wool"—a new tropical-weight wool, beige or grège; the trousers are really men's trousers, and not feminized versions; the shirts are mannish, V-neck and of the *same* ice-wool; sometimes with short sleeves as in the pictures; sometimes with long shirt-sleeves. In another version, the Riviera suit has a top like a mess-jacket, tucked inside the trousers. The "right people" wore it on the Riviera this summer. We believe the "right people" will wear it at Palm Beach this winter. Promote this!

IN THIS ISSUE: ARTICLES WITH PROMOTIONAL IDEAS

For the sportswear buyer. Look at pages 54 and 55 for news of the mannish look in sports clothes.

For the little women's buyer. Read the article about the Polly Francis clothes, designed by a little woman herself! Pages 64, 65.

For the evening dress buyer. An enormous amount of material. See, especially, Paris photographs on pages 32, 33, 34, 35. Also, colour pages 47, 48, 49, 50.

For the buyer of china or table linens. Read the article about autumn luncheons and promote the right settings for these "Vogue luncheons". Page 62.

For the fabrics buyer. New evening colours in the evening gowns on pages 47, 48, 49, 50.

For all dress buyers. Details that "make" the new dresses are shown on pages 66 and 67.

For the millinery buyer. Paris plans head-lines to go with neck-lines. See page 38.

For everyone interested in chic. More "Harvest from Paris;" photographs on pages 36, 37.

For the cosmetics buyer. "On Her Dressing-Table" has news of new make-up ideas. Page 61.

For the neckwear buyer. Promote the idea of the importance of details; and look on pages 66 and 67 for a Vogue's-eye view of some of the newest.

For the glove and accessories buyers. The article on "Vogue Points from Paris" is full of news for you. Page 39.

TRADE EDITION—A SPECIAL SECTION FOR MERCHANTS

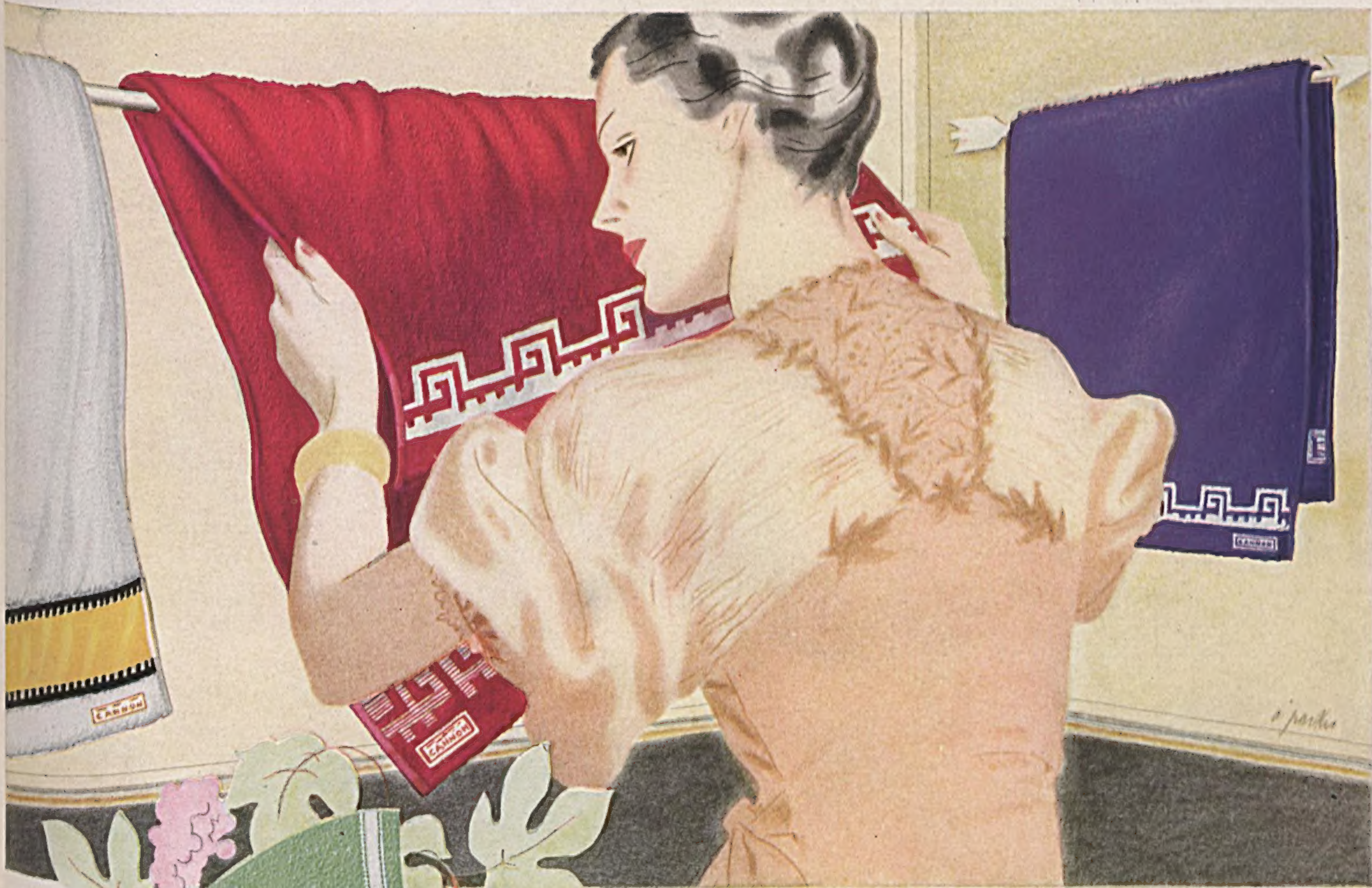
Retailers, manufacturers and advertising executives are entitled to receive the Trade Edition of Vogue. These subscriptions must be placed direct with the publisher or direct with a catalogue subscription agency. Do *not* give your subscription to an agent calling on your store if you wish to receive the Trade Edition. In all cases, mail your order direct to Vogue and make your checks payable to Vogue.

Trade subscribers are also invited to consult us either in person or by letter, on questions of fash-

ion, merchandising and promotion. For information on any trade question write to Vogue's Merchandising Service, 420 Lexington Ave., New York.

The purpose of the Trade Edition of Vogue is to summarize all the information contained in the magazine in brief and practical terms. It also anticipates, with advance news and illustrations, trends that will affect the merchandising of future fashions.

OCTOBER 1, 1933



NEW COLORS
ARE RIPE IN

Cannon Towels



"OCTOBER's bright blue weather" bears a new reminder to you this fall . . . bright new Deeptone Towels by Cannon. The colors are solid . . . much darker . . . borrowed from good decorators and dressmakers. • But perhaps you know! You may have sighted this new towel-mode in the smart little mansions at A Century of Progress. Anyway, progressive bathrooms just have to have a rodful of these very right new towels, and Cannon offers a blue as deep as Damson plums . . . a golden-yellow like the harvest moon . . . and a wine-red with the burnished cast that comes late to Canadian maples. Even the pure-whites . . . and we know your undying pleasure in white towels . . . have grown gay current-colored borders or ladder-stripes in black or green that look hand-worked. • No, we haven't mentioned all the colors. Those you must see. Nor have we said a word about *character*. But you know Cannon towels . . . their hardy durability and happy disposition. You know they dry, ever so thoroughly and quickly and tenderly. And their cost is always consistent with your own ideas . . . prices range from 29c to \$2.50 each. Right now is the harvest-time for towel-values, and the Cannon crop of big whites, small brights and rich, ripe Deeptones is ready for you to garner in . . . and glory in, all winter. Cannon Mills, Inc., 70 Worth St., New York.

Indian summer nights . . . bring the cold, clear calm that induces sleep. Rolled in your fresh sheets, every tired nerve of you relaxes. Do you know about the sheets that Cannon makes? . . . fine and soft as a sheet should be but just as hardy as Cannon towels. There's a size for every bed at the price you usually pay.



From Start to Finish



“It's toasted”

Copyright, 1933,
The American
Tobacco Company